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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XL****SATURDAY, JANUARY 4, 1958****No. 1****THE PERILOUS YEAR AHEAD**

One year ago, in the issue of January 5, 1957, this paper took note of the usual optimistic statements issued by influential industry people at the beginning of each year, and it pointed out that, though optimism is a laudable quality, excellent in its way, it should never blind the exhibitor to the real problems he has to face during a long drawn out period of stress, such as the industry was then experiencing.

Pointing also to the traditionally good box-office business enjoyed last year during the Christmas and New Year weeks, this paper cautioned the exhibitors not to be deluded into believing that the sudden improvement in attendance would last over a long period of time, despite high-sounding phrases from inspired sources, which in effect predicted an early return to normalcy. Needless to say, the picture business in 1957 remained in the doldrums and conditions became worse rather than better.

With the advent of 1958, it comes as no surprise to see the trade papers filled once again with glowing statements of confidence in the future as expressed by top industry executives.

HARRISON'S REPORTS has no desire to seem unduly pessimistic, but the fact remains that the motion picture industry is starting the New Year with morale at the lowest point in its history because of the uncertainty that seems to have gripped almost every one who depends on the business for his or her livelihood.

This feeling of uncertainty, as well as insecurity, has been brought about, not only by the very serious drop in theatre attendance, but also by the retrenchment programs that are being carried out by several of the major film companies which, in addition to curtailing their production schedules, are discharging many hundreds of long-time employees to effect economies. The two notable exceptions are 20th Century-Fox and United Artists, which are courageously expanding their theatrical production programs and their advertising and publicity efforts to meet the challenge of the times.

Adding to the uneasiness concerning the future is the question of whether or not the film companies will withhold their post-1948 features from television, which has crippled the motion picture industry by converting millions of people who formerly patronized movie theatres with regularity into easy-chair film fans who now get their screen entertainment at home without charge, and who go to the theatre only to see truly exceptional films, of which there never have been enough to sustain the theatres throughout a year.

The film companies are fully aware that they made a grave mistake in selling their old classics to television, for the millions of dollars they realized from such sales are being offset by their decreased earnings from the theatres—their principal source of income. The danger now is that they will try to offset their decreased theatre earnings by selling post-1948 films to TV. If that happens, the motion picture industry as a whole will be left with no hope for recovery.

Still another discouraging factor is the undue delay in activating the proposed all-industry business-building and public relations plan. Every one seems to agree that such a campaign is the one big need of the industry to increase theatre attendance, but it has been in the discussion stage for almost twenty-one months and a final decision to put it into effect has not yet been reached. And it now appears as if the plan may be abandoned because one or two of the film companies, in keeping with their retrenchment programs, no longer seem willing to contribute their share of the needed financing.

All this uncertainty does not make it easy for the individual exhibitor to chart an intelligent course in the operation of his theatre. We repeat, however, that the greatest mistake he can make is to sit back and hope for miracles rather than depend on his own initiative and his own resources to carry him successfully through this trying period.

FALSE ECONOMY

While it is understandable and imperative that an exhibitor practice all possible economies to keep his head above water in these troubled times, the worst kind of economy he can practice is to withdraw from his regional exhibitor association or fail to join one.

Business, to thrive or survive, needs protection, and one of the greatest protecting factors is organization. When members of a particular business are organized, they are able to put up an effective defense against all hostile forces. Insofar as exhibitors are concerned, membership in a theatre association should be looked upon as an insurance and not as a nuisance.

As pointed out previously in these columns, nature itself provides a lesson on the need of organization. For example, animals, birds, insects, fish; in fact all living organisms, travel in groups, for they know by instinct that protection lies in grouping. Cattle, when attacked by wolves, post themselves back to back to fight off the attackers, for they would die if they attempted to fight them singly. It was several centuries before Christ that Aesop, the Greek philosopher, pointed out to mankind the need for organization.

(Continued on back page)

**"The Female Animal" with Hedy Lamarr,
Jane Powell and George Nader**
(Univ.-Int'l, April; time, 84 min.)

Plentiful sex is dished out in this adult drama, which holds one's attention throughout, despite its shortcomings. Centering around a glamorous but aging motion picture star who falls madly in love with a handsome but much younger movie extra, only to lose him when he falls in love with her pretty adopted daughter, the story has a synthetic, soap-opera quality and is handicapped by loosely drawn characterizations. It should, however, go over fairly well with the general run of picture-goers, for, even though the story lacks genuine dramatic power, the doings of the characters are interesting. Hedy Lamarr is effective as the top Hollywood star who has a yen for younger men, and George Nader wins some measure of sympathy as the handsome extra who resists her love and favors lest he be regarded as her gigilo escort. The small but well proportioned Jane Powell exploits her physical attributes to the full as Miss Lamarr's emotionally disturbed adopted daughter but she is handicapped by a characterization that is vaguely motivated. The story's Hollywood background and the scenes on a movie set are fascinating. The photography, which is in black-and-white CinemaScope, is good:—

When Nader, an extra, saves Hedy from a serious accident at the studio, it makes news. Pleased with the publicity, she invites him to escort her to an important premiere, after which she takes him to her hide-away beach house in Malibu and entices him into making love to her. Their romantic evening is interrupted by a phone call from Hedy's housekeeper, who informs her that Jane is ill. Hedy rushes home and finds Jane intoxicated. She remonstrates with the girl, who bitterly accuses her of adopting her to satisfy her own emotional cravings. On the following morning, Hedy visits Nader at the bungalow court where he lives and talks him into becoming the caretaker at her beach house. One night, while having a drink at a local bar, Nader encounters Jane in a drunken condition and goes to her rescue when Gregg Palmer, her escort, pushes her into a mud puddle for resisting his advances. Unaware of her identity, Nader takes her to the beach house to get clean and sober up. Jane thanks him for his help but gives no indication that she had been to the house before. When Hedy sends Nader a new wardrobe and becomes possessive, he objects lest he be looked upon as a gigilo, but she calms him down by convincing him that her love is sincere. Complications arise several days later when Jane visits Nader at the beach house, entices him into embracing her and then laughingly reveals that she is Hedy's daughter. A quarrel between them leads to a better understanding of each other's problems and the realization that they had truly fallen in love. Later, Hedy visits the beach house and finds evidence of another woman's presence. Although heartbroken by the discovery, she cannot give up Nader and announces plans to marry him. But this hits a snag when Jane reveals to Hedy that she and Nader had fallen in love. Overwrought, Hedy drinks too much prior to going through a dangerous scene in her latest movie. She loses her footing on a rope bridge and is saved from drowning by Nader. Jane and Nader are at Hedy's bedside when she regains consciousness. Facing reality, she sends them away with her blessings.

It was produced by Albert Zugsmith and directed by Harry Keller from a screenplay by Robert Hill, based on a story by Mr. Zugsmith. Adult fare.

**"Cyclops" with James Craig, Gloria Talbott
and Lon Chaney, Jr.**

(Allied Artists, July 28; time, 75 min.)

This is a minor program science-fiction tale. Its only distinctiveness—and a negative one at that—is the horrorfulness of the face of the cyclops (a one-eyed giant), which is accentuated by numerous close-ups. It is, in fact, such a distasteful sight that it might give children nightmares. Although deft use has been made of special effects, the story itself provides few thrills and little action. Since the cast contains no strong names and the production values are modest, the picture is best suited for the lower-half of a science-fiction-horror double bill:—

Gloria Talbott organizes a searching party to fly into a forbidden area of Mexico to look for her sweetheart, who had disappeared there three years previously. She is aided by James Craig, a scientist; Lon Chaney, Jr., who helps finance the expedition in hopes of finding uranium; and Tom Drake, an airplane pilot. They take off without official permission and in due time their plane is forced down in a strange canyon, where they find gigantic animals whose growth never stops because of over-stimulated glands, caused by an unusually high radiation emanating from the earth. Theorizing that they, too, will start to grow unless they leave the area, they decide to abandon the search. Before they can do so, however, they are captured by a 25-foot, one-eyed giant. After two days and a night of terror, they escape and try to reach the safety of their plane. The monster is upon them before they can take off, and Craig tries to decoy the beast away. Cornered on a mountain ledge by the monster, Craig saves himself and the others by hurling a flaming spear into its eye, inflicting a mortal wound. As the party escapes, Gloria realizes that the monster had once been her sweetheart.

It was written, produced and directed by Bert I. Gordon. Too horrific for children.

**"The Hard Man" with Guy Madison
and Valerie French**

(Columbia, Nov.; time, 80 min.)

Routine program western fare is served up in this outdoor melodrama, which is enhanced by Technicolor photography. Centering around a trigger-happy Texas Ranger whose actions make his associates wonder whether or not he is more of a killer than a law officer, the story is no more than mildly interesting because of the fact that the characterizations are not too clearly defined. It should satisfy the dyed-in-the-wool western fans, however, for it has plenty of fast action and gunplay, and the color photography gives it visual appeal. Guy Madison is effective in the leading role, and the popularity he has gained on television should be helpful at the box-office:—

Madison, a Texas Ranger whose father had been an outlaw, invariably brings in wanted men dead, claiming that he had to kill them in self-defense. When his captain remonstrates with him and points out that he was gaining a reputation as a ruthless killer who used his badge to cover up his murderous tendencies, Madison quits the Rangers in a huff. In the course of events, he drifts into the cowtown of El Solito, which was dominated by a lawless element headed by Lorne Greene, a cattle baron. Robert Barton, the town's aging sheriff, shrinks from violence and he hires Madison as his deputy to restore law and order. Madison's fearlessness comes to the attention of Valerie French, Greene's beautiful wife, who was

intensely interested in all men except her husband. She makes a play for Madison, who is attracted to her but who does not trust her. Infuriated over his wife's attentions to Madison, Greene assigns different henchmen to the task of killing the deputy, but Madison disposes of them one by one in a series of dangerous encounters. In due time matters reach the point of a showdown between Madison and Greene, with Valerie attempting to persuade Madison to kill the husband she despises. In the final gunfight, however, Valerie herself kills Greene before Madison can do so, and she is shocked no end when Madison places her under arrest for being responsible for the murder of one of his friends.

It was produced by Helen Ainsworth and directed by George Sherman from a screenplay by Leo Katcher, based on his novel. Adults.

"Rodan!" with an all-Japanese cast

(Dist. Corp. of America, Nov.; time, 70 min.)

Photographed in color and produced in Japan with an all-Japanese cast, this is a sort of science-fiction melodrama, with horror as its basis. Since English dialogue has been dubbed in, it can, if properly exploited, get by on a double bill wherever pictures of this type are acceptable. The story is the usual hokum about pre-historic monsters that wreak havoc and destruction after being unearthed by atomic explosions, but the action is fast all the way through, and the monsters, thanks to the expert special effects, should impress the followers of horror melodramas. The picture must have cost considerable money, for it seems as if no expense was spared to employ every possible trick that would grip the audience's attention. Even the Japanese Army is used to create excitement, for all sorts of military power is employed to subdue the monsters. The photography and the color are below par:—

When a flood strikes a huge Japanese coal mine, Kenji Sawara, a young engineer, rushes to the scene with a rescue team. They find the body of a miner drenched in blood and conclude that more than an ordinary mining accident was involved. Shortly thereafter, fear sweeps the area when a gigantic crawling insect attacks the village and kills several policemen, inflicting wounds that are identical to those found on the dead miner's body. The monster retreats to the mine, pursued by Sawara and combat squads from the Army. A sudden cave-in occurs and the mine is soon filled with more of the monsters. All flee except Sawara, who had been trapped. Alone, he sees a giant winged monster being hatched from a large egg. He loses consciousness and is later found by a volcanic research party, dazed and suffering from a complete loss of memory. New terror strikes the land when a flying monster roars across the skies at a speed surpassing sound. Baffled scientists are unable to identify the creature until Sawara relives the agonizing scene he had witnessed in the mine. As a result of his information, they identify the monster as a "Rodan," a pterodactyl of enormous size, whose huge wingspread enabled it to race at incredible speeds. Employing jet fighters and rocket missiles, the Army pursues the Rodan and manages to wound it. A second Rodan appears, swoops down to aid its wounded comrade and both race away. The monsters finally are trapped in the crater of a volcano, their breeding place. The army attacks them with atomic weapons, which cause the volcano to erupt. It ends with the monsters suffering a flaming death in the fiery lava.

It is a King Bros. presentation, produced by Tomoyuki Tanaka and directed by Inoshiro Honda from a screenplay by Takeshi Kimura and Takeo Murata. Family.

"The World Was His Jury"

with Edmond O'Brien and Mona Freeman

(Columbia, January; time, 82 min.)

This program drama is synthetic in that the characters obey the will of the author rather than act as human beings would act in real life. But the courtroom trial, which takes up a major part of the footage, has been staged so effectively that it offsets most of the story's defects. The trial grips one's interest because it has been handled in a logical and realistic manner, and because Edmond O'Brien, as the defense attorney, wins the spectator's good will by his determined efforts to save his innocent client from being found guilty, despite overwhelming public sentiment against him. One also admires O'Brien for refusing to give up the case, despite the well-intentioned pleas of his wife, who felt that it would do his reputation no good. There is no comedy relief, but it is hardly needed. The photography is good:—

When a luxury liner off the New Jersey coast is wrecked by a violent explosion and 162 crewmen and passengers lose their lives, Robert McQueeney, the captain, is charged with criminal negligence by a Coast Guard board of inquiry and held for trial. No one believes in the innocence of McQueeney, who had taken command of the ship at Port Au Prince, where the previous skipper had died. Subordinate officers had testified that he had been lax in enforcing discipline, and that he had been physically unfit to handle the emergency because of socializing with the passengers. Although public opinion called for a quick verdict of guilty, Edmond O'Brien, a famed attorney, undertakes McQueeney's defense in the hope that he will find something favorable to hang the case on. He is unable to do so, but, believing in McQueeney's innocence, he goes into court with wit and daring as his only weapons. Mona Freeman, O'Brien's wife, begs him to withdraw from the case, but he refuses to do so even though she threatens to leave him. O'Brien utilizes all sorts of legal tricks to stall the trial and influence the jurors, and his first break comes when he cross-examines Matt Lorenz, a crewman who had testified against McQueeney, and proves that he is an ex-convict whose word means nothing. John Berardino, a private investigator working for O'Brien, follows Lorenz after he leaves the courtroom and trails him to a shabby apartment, where he (Lorenz) is stabbed to death by a man who escapes before Berardino can capture him. Back in court, O'Brien establishes that other prosecution witnesses, who had signed on as crew members in Port Au Prince, were ex-convicts, and that all had been hired by Paul Birch, the ship's first officer. O'Brien calls Birch to the stand and he appears to be sympathetic to McQueeney. But O'Brien, through brilliant cross-examination, compels Birch to admit that he, jealous because McQueeney had been promoted over him, had caused the ship to be wrecked to discredit him, and that he had murdered Lorenz to prevent him from revealing the facts. McQueeney is quickly acquitted. Mona returns to O'Brien possessed of a deeper appreciation of the "innocent until proven guilty" concept.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Herbert Abbott Spiro. Family.

zation most convincingly. In one of his fables, Aesop showed how easy it was to break a bundle of sticks a stick at a time, and how difficult it was to break them as a bundle.

It is hardly necessary to cite examples to prove from exhibitor experience the disastrous consequences of disorganization. Suffice it to say that throughout the years numerous states, cities and towns levied burdensome taxes against unorganized exhibitors and it was not until they organized and made a show of strength that they were able to either reduce the taxes or have them repealed. If it were not for the opposition of organized exhibition, theatre owners still would be paying music license fees to ASCAP.

The need for organization in exhibition is as great now as it ever was. The fight against toll-TV and against changing distributor practices that are detrimental to the interests of the smaller exhibitors require unification of exhibitor strength if they are to be opposed successfully. Aside from its function as a protecting factor, an exhibitor organization provides a member with a medium through which he can frequently solve individual business problems and through which he can exchange valuable information with other exhibitors whose theatres are situated in localities comparable to his own.

The dues you pay to an organization is an expense that is just as necessary as the cost of buying film. But even though you can list it as an expense, it is in effect an investment in your own welfare.

TOA URGES "CALL TO ARMS" PROGRAM

Ernest G. Stellings, president of the Theatre Owners of America, this week recommended the immediate adoption of a three-part "Call to Arms" program for the motion picture industry. Calling for unified action and cooperation among all interested groups, Stellings had this to say:

"The future of the industry can be assured only if all segments will work together to increase the sale of tickets at the box-office. An enlightened program, based on a firm foundation of an orderly release of more good pictures, supported by a national advertising and promotion campaign, and most important, the elimination of any further sale of feature motion pictures to television, is what we need to start off 1958.

"The above program, when carried to completion, will be beneficial to exhibition, distribution and production. Moreover, the results accruing from such a program, cannot help but aid each and every individual employed by exhibition, distribution and production, from the president on down to all employees of every company, large and small. The investment of billions of dollars, and the employment security of all industry personnel will be insured.

"With the orderly release of product assured by distribution, the industry campaign *must* be put into action immediately, so that the maximum potential can be realized now that the public's appetite is being whetted by top box-office attractions, currently being featured on the theatre screens.

"The welfare of the industry demands that no further sale of feature pictures be made to television.

The security of our business requires that each distributor seriously consider the survival of the motion picture industry, rather than the immediate short term benefits obtained by the sales to television. The industry cannot withstand the effect of the sale of another group of pictures to television. The special TOA TV sale presentation is being readied for the heads of the film companies, in an effort to convince them, if they are not already convinced, that the initial sale of feature pictures to television was a costly one, detrimental to the best interests of the entire industry.

"Our other problems become less important, compared to the fulfillment of these aims. This is action that must be taken now! In the past year, the stage has been set for cooperation and unity of purpose. Let's take advantage of the progress made by hitting hard at the crux of our problem—the box-office.

"A 1958 goal to increase our admissions by two and one-half millions is worth working for. 'It is reachable and attainable,' so said Eric Johnston. We heartily concur that this can and must be done for 1958.

"TOA is waiting anxiously for MPAA's approval of the promotion campaign. As soon as this is forthcoming, our entire resources will be used to obtain the necessary exhibitor finances.

"The program of salvation is within our arms length, and with cooperation, unity and concentration on our true objective—the box-office, we can approach the New Year optimistically. We, of TOA, are ready, willing and able to do more than our share! Let's start the New Year by adopting this 'Call to Arms' program."

The program urged upon the industry by Stellings echoes what has been advocated by most other exhibitor leaders, but it bears repeating in the hope that what he had to say will sink into the minds of the film company heads.

THE ACADEMY AWARDS TELECAST

The motion picture industry, which will sponsor the Academy Awards telecast on NBC on the night of March 26, is taking unusual and gratifying steps to make sure that the 90-minute show will be entirely free of "commercials."

The Donahue & Coe advertising agency has been authorized to buy up the 30-second station "breaks" and the time will be used for a "live" dignified word or two from the motion picture theatres of the nation.

The show will be carried on 178 stations, a coverage more extensive than is given to any except the most spectacular of "spectaculars." It will cost the movie industry some \$20,000 to buy the 30-second spots, which are normally sold by the individual stations to more or less local advertisers.

The Motion Picture Association of America, in conjunction with independent producers, is picking up the \$600,000 tab for the telecast. In previous years, an automobile advertiser had sponsored the show. With the film industry as the sole sponsor, George Seaton, president of the Academy, believes the telecast will have Hollywood's complete cooperation and should overshadow, in entertainment qualities, any "Oscar" show of the past.

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HARRISON'S REPORTS

Vol. XL

NEW YORK, N. Y., SATURDAY, JANUARY 4, 1958

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Street of Sinners—United Artists (76 min.)	142
Sun Also Rises, The—20th Century-Fox (129 min.)	136
Tall Stranger, The—Allied Artists (81 min.)	179
Taming Sutton's Gal—Republic (71 min.)	156
Tarnished Angels—Univ.-Int'l (91 min.)	184

That Night—Univ.-Int'l (88 min.)	119
This Is Russia!—Univ.-Int'l (67 min.)	199
Three Faces of Eve, The—	
20th Century-Fox (91 min.)	135
3:10 to Yuma—Columbia (92 min.)	127
Tiajuana Story, The—Columbia (72 min.)	167
Time Limit—United Artists (96 min.)	151
Tin Star, The—Paramount (93 min.)	166
Tip On a Dead Jockey—MGM (99 min.)	130
Town Like Alice, A—Rank Org. (107 min.)	115
Town on Trial—Columbia (96 min.)	106
Under Fire—20th Century-Fox (78 min.)	151
Undersea Girl—Allied Artists (74 min.)	183
Unearthly, The—Republic (73 min.)	107
Unholy Wife, The—Univ.-Int'l (94 min.)	138
Unknown Terror, The—20th Century-Fox (77 min.)	126
Until They Sail—MGM (94 min.)	162
Valerie—United Artists (84 min.)	118
Violators, The—Univ.-Int'l. (76 min.)	186
Wayward Girl, The—Republic (71 min.)	154
Wild Is the Wind—Paramount (114 min.)	198
Will Success Spoil Rock Hunter?—	
20th Century-Fox (94 min.)	122
Witness for the Prosecution—	
United Artists (114 min.)	190
Woman in a Dressing Gown—Warner Bros. (93 min.)	146
Woman of the River—Columbia (92 min.)	127
Young and Dangerous—20th Century-Fox (78 min.)	166
Young Don't Cry, The—Columbia (89 min.)	118
Zero Hour—Paramount (81 min.)	170

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5729 Death in Small Doses—Graves-Powers	Aug. 11
5722 Portland Expose—Binns-Gregg	Aug. 11
5720 The Disembodied—Burke-Hayes	Aug. 25
5727 From Hell It Came—Andrews-Carver	Aug. 25
5736 Teen-age Doll—Kenny-Spain	Sept. 22
5718 Undersea Girl—Corday-Conway	Sept. 22
5730 Naked in the Sun—Craig-Milan	Sept. 29
5728 Looking for Danger—Bowery Boys	Oct. 6
5714 The Persuader—Craig-Talman	Oct. 13
5723 Affair in Havana—Cassavetes-Shane	Oct. 20
5726 Gun Battle at Monterey—Hayden-Duncan	Oct. 27
5725 Hunchback of Notre Dame—	
Quinn-Lollobrigida (C'Scope)	Nov. 3
5724 The Tall Stranger—	
McCrea-Mayo (C'Scope)	Nov. 17
5732 Sabu and the Magic Ring—Sabu-Marshall	Dec. 1
5733 Up in Smoke—Bowery Boys	Dec. 22
5737 Oregon Passage—Ericson-Albright (C'Scope)	Dec. 29

1957-58

5801 Blonde Blackmailer—Arlen-Shaw	Jan. 12
5802 Rawhide Breed—Reason-Gates	Jan. 19
5803 The Man from God's Country—Montgomery-Stuart (C'Scope)	Jan. 26
5805 In the Money—Bowery Boys	Feb. 9
5806 The Beast of Budapest—Milton-Thyssen	Feb. 16
5807 Cole Young, Gunfighter—	
Lovejoy-Dalton (C'Scope)	Feb. 23

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

201 Rock All Night—Miller-Dalton	Apr. 24
202 Dragstrip Girl—Spain Terrell	Apr. 24
203 I Was a Teenage Werewolf—Landon-Lime	June 19
204 Invasion of the Saucer-Men—Terrell-Castillo	June 19
207 Naked Africa—Documentary	Aug. 7
122 The White Huntress—Stephan-Bentley	Aug. 7
205 Reform School Girls—Castillo-Ford	Aug. 28
211 Rock Around the World—British cast	Aug. 28
209 The Amazing Colossal Man—Langan-Downs	Sept. 25
210 The Cat Girl—Shelley-Ayres	Sept. 25
212 Sorority Girls—Cabot-Miller	Oct. 21
206 Motorcycle Gang—Terrell-Ashley	Oct. 21
219 I Was a Teenage Frankenstein—	
Bissell-Coates	Nov. 27
214 Blood of Dracula—Harrison-Lewis	Nov. 27
213 The Viking Women—Dalton-Cabot	Jan. 15
220 The Astounding She-Monster—Clarke-Duncan	Jan. 15
217 Jet Attack—Agar-Totter	Feb. 15
218 Suicide Battalion—Connors-Ashley	Feb. 15

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Perri—True Life Fantasy	Nov.
Old Yeller—McGuire-Parker	Dec.
Snow White and the Seven Dwarfs—reissue	Feb.
The Light in the Forest—Parker-Corey	Feb.
The Missouri Traveler—DeWilde-Merrill	Feb.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

210 3:10 to Yuma—Ford-Heflin	Sept.
211 The Brothers Rico—Conte-Foster	Sept.
212 The Parson and the Outlaw—Dexter-Windsor	Sept.
213 Woman of the River—Sophia Loren	Sept.
214 The Story of Esther Costello—Crawford-Brazzi	Oct.
215 Domino Kid—Calhoun-Miller	Oct.
220 The Tijuana Story—Acosta-Darren	Oct.
The Harlem Globetrotters—reissue	Oct.
217 Operation Mad Ball—Lemmon-Kovacs	Nov.
221 Decision at Sundown—Scott-Carroll	Nov.
222 Escape from San Quentin—Desmond-Anders	Nov.
209 Torero—Luis Procuna (foreign-made)	Nov.
Pal Joey—Sinatra-Hayworth-Novak	Dec.
225 The Long Haul—Mature-Dors	Dec.
226 The Hard Man—Madison-French	Dec.
Return to Warbow—Carey-McLeod	Jan.
The World Was His Jury—O'Brien-Freeman	Jan.
Bonjour Tristesse—Niven-Kerr (C'Scope)	Feb.
Bitter Victory—Burton-Jurgens (C'Scope)	Feb.
How to Murder a Rich Uncle—Coburn	Feb.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

801 Action of the Tiger—	
Johnson-Carol (C'Scope)	Sept.
802 House of Numbers—Palance-Lang (C'Scope)	Sept.
803 The Hired Gun—Calhoun-Francis (C'Scope)	Sept.
804 Until They Sail—Simmons-Newman	Oct.
805 The Invisible Boy—Eyer-Abbott	Oct.
807 Les Girls—Kelly-Kendall-Gaynor	Nov.
806 Jailhouse Rock—Presley-Tyler	Nov.
808 Don't Go Near the Water—	
Ford-Scala (C'Scope)	Dec.
811 The Seven Hills of Rome—Lanza (C'Scope)	Jan.
All at Sea—Alec Guinness	Jan.
809 Raitree County—Taylor-Clift	Jan.
810 The Safecracker—Milland-Sterke	Jan.
The Brothers Karamazov—Brynnner-Schell	Feb.
Underwater Warrior—Dailey-Kelly (C'Scope)	Feb.
Bay the Moon—Ferrer-Rowlands	Mar.
Saddle the Wind—Taylor-London	Mar.
I Accuse—Ferrer-Walbrook	not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5701 Stowaway Girl—Howard-Marinelli	Sept.
5702 Short Cut to Hell—Ivers-Bishop	Sept.
5703 Mister Rock and Roll—Alan Freed	Sept.
R5731 Sailor Beware—reissue	Sept.
R5732 Jumpin Jacks—reissue	Sept.
5704 The Devil's Hairpin—Wilde-Wallace	Oct.
5705 The Joker is Wild—Sinatra-Crain	Oct.
5706 Hear Me Good—March-Ross	Oct.
5707 Zero Hour—Andrews-Darnell-Hayden	Nov.
5708 The Tin Star—Fonda-Perkins-Palmer	Nov.
5709 Sad Sack—Lewis-Wayne	Dec.
5710 Spanish Affair—Kiley-Sevilla	Jan.
5711 High Hell—Derek-Stewart	Jan.
5712 Desire Under the Elms—Loren-Perkins	Feb.
5713 Wild Is the Wind—Magnani-Quinn	Feb.
5714 Country Music Roundup—Carter-Levene	Mar.
5115 St. Louis Blues—Cole-Kitt-Calloway	Mar.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

An Alligator Named Daisy—Sinden-Dors	Oct.
The Spanish Gardener—Bogarde-Whitely	Oct.
As Long as They're Happy—Buchanan-Scott	Nov.
Pursuit of the Graf Spee—Gregson-Quayle	Nov.
One Way Out—Adams-Brook	Dec.
Across the Bridge—Rod Steiger	Jan.
The Bolshoi Ballet—Galina Ulanova	Jan.
Smiles of a Summer Night—Swedish-made	Feb.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5614 Pawnee—Montgomery-Williams-Albright .. Sept. 7
5619 Taming Sutton's Gal—
Lupton-Talbott (Naturama) Sept. 15
5621 The Wayward Girl—
Henderson-Walker (Naturama) Sept. 22
5618 Operation Conspiracy—Friend-Mackenzie .. Sept. 27
5616 Hell Canyon Outlaws—Robertson-Keith ... Oct. 6
5622 Panama Sal—Verdugo-Kemmer (Naturama) . Oct. 18
5701 Raiders of Old California—Davis-Whelan .. Nov. 1
5702 The Crooked Circle—
Smith-Spain (Naturama) Nov. 11
5770 Eighteen and Anxious—Webster-Scott Nov. 15
5703 Thunder Over Tangier—Hutton-Gastoni ... Nov. 25
5704 Hell Ship Mutiny—Hall-Carradine Dec. 6
5705 Gunfire at Indian Gap—
Ralston-Macready (Naturama) Dec. 13
5706 The Fighting Wildcats—Brasselle-Callard... Dec. 27
Outcasts of the City—Massen-Hutton Jan. 10
Battle Shock—Meeker-Rule Jan. 15
Scotland Yard Dragnet—Culver-Roc Jan. 24
International Counterfeiters—Howard-Garden Jan. 31
Juvenile Jungle—Allen-Welles Feb. 7
Joyride—Evans-Marlowe Feb. 7

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 733-6 The Unknown Terror—
Richards-Powers (Regalscope) Sept.
734-4 Back from the Dead..
Franz-Castle (Regalscope) Sept.
736-9 40 Guns—Stanwyck-Sullivan (C'Scope) Sept.
738-5 The Sun also Rises—
Gardner-Power-Flynn (C'Scope) Sept.
739-3 Copper Sky—Morrow-Gray (Regalscope) Sept.
740-1 The Deerslayer—
Barker-Tucker-Moreno (C'Scope) Sept.
743-5 No Down Payment—
Wynter-Hunter (C'Scope) Oct.
747-6 3 Faces of Eve—
Woodward-Wayne-Cobb (C'Scope) Oct.
746-8 The Abominable Snowman—Tucker-Cushing.. Oct.
742-7 Young and Dangerous—
Gentle-Damon (Regalscope) Oct.
750-0 Ghost Diver—Craig-Totter (Regalscope) Oct.
741-9 Rockabilly Baby—Field-Kennedy Oct.
749-2 Ride a Violent Mile—
Agar-Edwards (Regalscope) Nov.
745-0 Stopover Tokyo—Wagner-Collins (C'Scope) .. Nov.
755-9 April Love—Boone-Jones Nov.
748-4 Under Fire—Reason-Morgan (Regalscope) ... Nov.
751-8 Kiss Them for Me—Grant-Mansfield Dec.
803-7 The Enemy Below—
Mitchum-Jurgens (C'Scope) Dec.
801-1 A Farewell to Arms—Jones-Hudson (C'Scope). Jan.
802-9 Peyton Place—Turner-Nolan (C'Scope) Jan.
753-4 Escape from Red Rock—
Donlevy-Flippen (Regalscope) Jan.
Diamond Safari—
McCarthy-McDowell (Regalscope) Jan.
Gift of Love—Bacall-Stack (C'Scope) Jan.
752-6 Plunder Road—Raymond-Morris (Regalscope). Feb.
Sing! Boy, Sing!—Sands-Gentle (C'Scope) Feb.
Cattle Empire—McCrea-Talbott (C'Scope) Feb.
The Long Hot Summer—
Newman-Woodward (C'Scope) Feb.
Fraulein—Wynter-Ferrer (C'Scope) Not Set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Gunsight Ridge—McCrea-Stevens Sept.
Satchmo the Great—Louis Armstrong Sept.
Street of Sinners—Montgomery-Faye Sept.
Chicago Confidential—Keith-Garland Sept.
Enemy from Space—Brian Donlevy Sept.
The Careless Years—Stockwell-Trundy Sept.
The Girl in Black Stockings—Barker-Bancroft Oct.
Hell Bound—Russell-Blair Oct.
Time Limit—Widmark-Basehart Oct.
Baby Face Nelson—Rooney-Jones Nov.
Legend of the Lost—Wayne-Loren Dec.
Man on the Prowl—Powers-Best Dec.
The Dalton Girls—Edwards-Anders Dec.
The Quiet American—Murphy-Redgrave Jan.
Cross-up—Parks-Smith Jan.
Gun Fever—Stevens-Davi Jan.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1956-57

- 5728 Interlude—Allyson-Brazzi (C'Scope) Sept.
5729 Run of the Arrow—Steiger-Montiel Sept.
5730 Joe Dakota—Mahoney-Patten Sept.
5731 That Night—Beal-Dabney Sept.
5732 Jet Pilot—Wayne-Leigh Sept.
5733 Man of 1,000 Faces—
Cagney-Malone (C'Scope) Oct.
5734 Quantez—MacMurray-Malone (C'Scope) Oct.
5735 The Unholy Wife—Dors-Steiger Oct.

1957-58

- 5801 Slaughter on Tenth Avenue—Egan-Sterling... Nov.
5802 Slim Carter—Mahoney-Adams Nov.
5803 Escapade in Japan—Wright-Mitchell Nov.
5804 Doctor at Large—British cast Nov.
5805 The Monolith Monsters—Williams-Albright... Dec.
5806 Love Slaves of the Amazon—Taylor-Segale... Dec.
5807 My Man Godfrey—Allyson-Niven Dec.
5808 The Violators—Arthur O'Connell Dec.
5809 This is Russia—Documentary Jan.
5810 All Mine to Give—Johns-Mitchell Jan.
5811 The Tarnished Angels—
Hudson-Malone (C'Scope) Jan.
5812 Man in the Shadow—
Chandler-Welles (C'Scope) Jan.
5813 The Girl Most Likely—Powell-Andes Feb.
5814 Flood Tide—Nader-Borchers (C'Scope) Feb.
5815 Touch of Evil—Heston-Leigh-Welles Feb.
5816 I Married a Woman—Gobel-Dors Mar.
5817 The Lady Takes a Flyer—
Turner-Chandler (C'Scope) Mar.
5818 Damn Citizen—Andes-Hayes Mar.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 701 The Pajama Game—Day-Raitt-Haney Aug. 31
702 Black Patch—Montgomery-Brewster Sept. 14
703 Johnny Trouble—Barrymore-Kellaway Sept. 21
704 The Helen Morgan Story—
Blyth-Newman (C'Scope) Oct. 5
705 The Black Scorpion—Denning-Corday Oct. 19
706 The Story of Mankind—Colman-Coburn Nov. 9
707 Woman in the Dressing Gown—British cast ... Nov. 23
708 Bombers B-52—Wood-Malden (C'Scope) ... Nov. 30
709 Jamboree—Rock and Roll stars Dec. 7
710 The Green-Eyed Blonde—Oliver-Reynolds ... Dec. 14
5910 The Forbidden Desert—
Documentary (45 m.) Dec. 21
711 Sayonara—Brando-Buttons-Taka Dec. 28
712 The Deep Six—Ladd-Foster Jan. 18
713 Fort Dobbs—Walker-Mayo Feb. 8
714 Darby's Rangers—Choureau-Garner Feb. 22

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 2751 Magoo Saves the Bank—
Mr. Magoo (C'Scope) (6½ m.) Sept. 26
2851 Hollywood Glamour on Ice—
Screen Snapshots (10½ m.) Oct. 3
2602 Big House Blues—
Favorite (reissue) (7 m.) Oct. 10
2752 Rock Around Magoo—Mr. Magoo (6 m.) .. Oct. 24
2801 Champion Stunt Drivers—Sports (9½ m.) . Oct. 24
2603 Giddyap—Favorite (reissue) (6½ m.) Nov. 7
2952 New York After Midnight—
Cavalcade of B'way (reissue) (11 m.) Nov. 14
2604 Snowtime—Favorite (reissue) (7 m.) Nov. 21
2753 Magoo's Moose Hunt—Mr. Magoo (6½ m.) . Nov. 28
2802 Sports Down Latin Way—Sports (10 m.) .. Nov. 28
2552 Candid Microphone No. 4 (reissue) (8½ m.) Dec. 5
2605 Let's Go—Favorite (reissue) (7½ m.) Dec. 12
2953 Eddie Condon's—Cavalcade of B'way
(reissue) (10 m.) Dec. 19
2754 Magoo's Private War—Mr. Magoo Dec. 19
2852 Salute to Hollywood—Screen Snapshots... Jan. 2
2553 Candid Microphone No. 5 (reissue) (11 m.) Jan. 2
2606 The Family Circus—
Favorite (reissue) (6½ m.) Jan. 16
2803 Harlem Magicians—Sports Jan. 23
2511 Trees and Jamaica Daddy—
Ham & Hattie (7 m.) Jan. 30

Columbia—Two Reels

- 2401 Horsing Around—3 Stooges (15½ m.)Sept. 12
 2421 A Pinch in Time—
 Hugh Herbert (reissue) (16 m.)Sept. 16
 2120 The Vigilante—Serial (reissue) (15 ep.)..Sept. 26
 2431 He's in Again—
 Gus Schilling (reissue) (16½ m.)Oct. 10
 2402 Rusty Romeos—3 Stooges (16½ m.)Oct. 17
 2411 Tricky Chicks—Featurette (16½ m.)Oct. 24
 2441 Land of Laughter—
 Featurette (C'Scope) (15 m.)Oct. 31
 2422 Nursie Behave—
 Vera Vague (reissue) (15½ m.)Nov. 7
 2432 Sappy Pappy—
 Andy Clyde (reissue) (16 m.)Nov. 28
 2403 Outer Space Jittres—3 Stooges (16½ m.)...Dec. 5
 2423 Foy Meets Girl—Eddie Foy, Jr.
 (reissue) (16½ m.)Dec. 12
 2140 Batman and Robin—Serial (reissue)Jan. 9
 2442 Wonders of Chicago—
 Musical Travelark (16½ m.).....Jan. 23

Metro-Goldwyn-Mayer—One Reel

- C-931 Mucho Mouse—C'Scope Cartoon (7 m.)..Sept. 6
 W-961 Out-Foxed—Carton (reissue) (8 m.) ...Sept. 6
 W-962 Jerry and the Lion—
 Cartoon (reissue) (7 m.)Sept. 20
 C-932 Blackboard Jumble—
 C'Scope Cartoon (7 m.)Oct. 4
 W-963 Goldilocks and the 3 Bears—
 Cartoon (reissue) (11 m.)Oct. 11
 C-933 Tom's Photo Finish—
 C'Scope Cartoon (7 m.)Nov. 1
 W-964 Texas Tom—Cartoon (reissue) (7 m.) ...Nov. 8
 W-965 The Fishing Bear—
 Cartoon (reissue) (8 m.)Nov. 29
 C-934 One Droopy Knight—
 C'Scope Cartoon (7 m.)Dec. 6
 W-966 Tom & Jerry in the Hollywood Bowl—
 Cartoon (reissue) (7 m.)Dec. 20
 C-935 Happy Go Ducky—
 C'Scope Cartoon ((7 m.)Jan. 3
 W-967 The Milky Way—
 Cartoon (reissue) (8 m.)Jan. 17
 W-968 The Midnight Snack—
 Cartoon (reissue) (9 m.)Jan. 31
 C-936 Sheep Wrecked—C'Scope Cartoon (7 m.)..Feb. 7
 W-969 Cock-A-Doodle Dog—
 Carton (reissue) (7 m.).....Feb. 21
 C-937 Royal Cat Nap—C'Scope Cartoon (7 m.)..Mar. 7
 W-970 Casanova Cat—Cartoon (reissue) 7 m.)..Mar. 7
 W-971 Daredveil Droopy—
 Cartoon (reissue) (6 m.).....Mar. 21

Paramount—One Reel

- S17-1 Deep Boo Sea—Cartoon (7 m.).....Sept. 13
 S17-2 Spunky Skunky—Cartoon (7 m.)Sept. 13
 S17-3 Cat-Choo—Cartoon (7 m.)Sept. 13
 S17-4 Audrey the Rainmaker—Cartoon (8 m.)..Sept. 13
 S17-5 Cat Tamale—Cartoon (7 m.)Sept. 13
 S17-6 By Leaps and Hounds—Cartoon (8 m.) .Sept. 13
 S17-7 Scout Yellow—Cartoon (8 m.)Sept. 13
 S17-8 Cat Carson Rides Again—Cartoon (7 m.) Sept. 13
 S17-9 The Awful Tooth—Cartoon (7 m.)Sept. 13
 S17-10 Law and Audrey—Cartoon (7 m.)Sept. 13
 S17-11 City Kitty—Cartoon (7 m.)Sept. 13
 S17-12 Clown on the Farm—Cartoon (7 m.) ...Sept. 13
 (Ed. Note: All shorts in the above S17 series are reissues.)
 P17-1 Possum Pearl—Noveltoon (6 m.)Sept. 20
 P17-2 Jumping with Toy—Noveltoon (6 m.) ...Oct. 4
 P17-3 Jolly the Clown—Noveltoon (6 m.)Oct. 25
 B17-1 Boo Bop—Casper (7 m.)Nov. 11
 H17-1 One Funny Knight—
 Herman & Katnip (6 m.)Nov. 22
 P17-4 Cock-A-Doodle Dino—Noveltoon (6 m.)..Dec. 6

Twentieth Century-Fox—One Reel

- 7709-9 Midway Medley—Movietone (C'Scope)Sept.
 5739-8 Goons from the Moon—
 Terrytoon (reissue) (7 m.)Sept.
 7710-7 Journey Through Ceylon—
 Movietone (C'Scope)Oct.
 5740-6 Nutsy in Squirrel Crazy—
 Terrytoon (reissue) (7 m.)Oct.
 7711-5 Trotters and Pacers—Movietone (C'Scope)..Nov.

5741-4 The Helpful Geni—

- Terrytoon (reissue) (7 m.)Nov.
 7712-3 Legend of the Orient—Movietone (C'Scope).Dec.
 5742-2 Mighty Mouse in Injun Trouble—
 Terrytoon (reissue) (7 m.)Dec.

Universal—One Reel 1956-57

- 3677 Hurray All Boats—
 Color Parade (9 m.)Sept. 2
 3621 Round Trip to Mars—Cartune (7 m.).....Sept. 23
 3698 Brooklyn Goes to New Orleans—
 Variety View (9 m.)Sept. 23
 3678 A Brief Case—Color Parade (9 m.)Oct. 14
 3622 The Big Snooze—Cartune (7 m.)Oct. 21
 3623 Dopy Dick, The Pink Whale (7 m.)Nov. 18

1957-58

- 3871 The Best of the West—Color Parade (9 m.) Nov. 4
 3811 Fodder and Son—Cartune (6 m.).....Nov. 11
 3812 Swiss Misfit—Cartune (6 m.).....Dec. 2
 3872 Arctic Geese—Color Parade (9 m.).....Dec. 16
 3813 The Bongo Punch—Cartune (6 m.).....Dec. 30

Universal—Two Reels

- 3851 Taps and Tunes—Musical (15 m.)Nov. 11
 3801 Ski Town U.S.A.—Special (17 m.).....Dec. 2
 3852 Salute to Song—Musical (15 m.)Dec. 9

Vitaphone—One Reel 1956-57

- 4722 Touche and Go—Looney Tune (7 m.).....Oct. 12
 5303 His Bitter Half—
 Hit Parade (reissue) (7 m.)Oct. 19
 5715 Show Biz Bugs—Bugs Bunny (7 m.)Nov. 2
 5304 The Leghorn Blows at Midnight—
 Hit Parade (reissue) (7 m.)Nov. 9
 5701 Mouse-taken Identity—
 Merrie Melody (7 m.)Nov. 16
 5702 Gonzales Tamales—Looney Tune (7 m.) ..Nov. 30
 5305 The Pest That Came to Dinner—
 Hit Parade (reissue) (7 m.)Dec. 7
 5716 Rabbit Romeo—Bugs Bunny (7 m.)Dec. 14
 5306 Hypo Chondri Cat—
 Hit Parade (reissue) (7 m.)Dec. 28
 5703 Don't Axe Me—Merrie Melody (7 m.)Jan. 4
 5704 Tortilla Flaps—Looney Tune (7 m.)Jan. 18
 5307 Home, Tweet Home—
 Hit Parade (reissue) (7 m.)Jan. 25
 5723 Hare-Less Wolf—Bugs Bunny (7 m.)Feb. 1
 5308 Mississippi Hare—
 Hit Parade (reissue) (7 m.)Feb. 15
 5705 A Pizza Tweety Pie—Looney Tune (7 m.) ..Feb. 22
 5309 Caveman Inki—Hit Parade (reissue) (7 m.)..Mar. 1
 5706 Robin Hood Daffy—Merrie Melody (7 m.)..Mar. 8
 5310 It's Hummer Time—
 Hit Parade (reissue) (7 m.)Mar. 22
 5724 Hare-Way to the Stars—Bugs Bunny (7 m.)..Mar. 29

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 238 Wed. (E)Jan. 1
 239 Mon. (O)Jan. 6
 240 Wed. (E)Jan. 8
 241 Mon. (O)Jan. 13
 242 Wed. (E)Jan. 15
 243 Mon. (O)Jan. 20
 244 Wed. (E)Jan. 22
 245 Mon. (O)Jan. 27
 246 Wed. (E)Jan. 29
 247 Mon. (O)Feb. 3
 248 Wed. (E)Feb. 5
 249 Mon. (O)Feb. 10
 250 Wed. (E)Feb. 12
 251 Mon. (O)Feb. 17
 252 Wed. (E)Feb. 19

Fox Movietone News

- 5 Friday (O) ...Jan. 3
 6 Tues. (E)Jan. 7
 7 Friday (O)Jan. 10
 8 Tues. (E)Jan. 14
 9 Friday (O)Jan. 17
 10 Tues. (E)Jan. 21
 11 Friday (O)Jan. 24

- 12 Tues. (E)Jan. 28
 13 Friday (O) ...Jan. 31
 14 Tues. (E)Feb. 4
 15 Friday (O) ...Feb. 7
 16 Tues. (E)Feb. 11
 17 Friday (O) ...Feb. 14
 18 Tues. (E)Feb. 18
 19 Friday (O) ...Feb. 21

Universal News

- 105 Tues. (O) ...Dec. 31
 106 Thurs. (E) ...Jan. 2
 107 Tues. (O)Jan. 7
 108 Thurs. (E) ...Jan. 9
 109 Tues. (O)Jan. 14
 110 Thurs. (E) ...Jan. 16
 111 Tues. (O)Jan. 21
 112 Thurs. (E) ...Jan. 23
 113 Tues. (O)Jan. 28
 114 Thurs. (E) ...Jan. 30
 115 Tues. (O)Feb. 4
 116 Thurs. (E) ...Feb. 6
 117 Tues. (O)Feb. 11
 118 Thurs. (E) ...Feb. 13
 119 Tues. (O)Feb. 18
 120 Thurs. (E) ...Feb. 20

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No. 2

THERE IS NO LEGAL BAR TO INDIVIDUAL ACTION

On December 12, Kyle Rorex, executive secretary of Texas COMPO, wrote to Eric Johnston, president of the Motion Picture Association of America, concerning the practice of some television stations that resort to false and misleading advertising to lead the public to believe that they are televising new Hollywood features first-run.

Rorex pointed out that the practice was of deep concern to Texas exhibitors and that they felt that "retaliatory measures are urgently needed to offset this misleading conception."

"Thus," continued Rorex, "we are appealing to you to arrange with your producer-distributor members to give us the authority to state flat-footedly that 'This picture will not be shown on television for ten years' or 'This picture was produced for exhibition exclusively in theatres and will not be shown on television for ten years.'"

Replying to Rorex in a letter dated December 30, Johnston joined him in strongly condemning the "meretricious merchandising" indulged in by television, and he urged exhibitors who come across continuing examples of such false and misleading advertising to call it to the attention of local Better Business Bureaus and to report the violations to the chairmen of the Federal Trade Commission and the Federal Communications Commission, both of which are charged by law with protecting the public's interest.

Johnston suggested also that exhibitors report violations to their own Senators and Representatives, to be turned over by them to the Senate and House Interstate and Foreign Commerce Committees, both of which handle legislation dealing with television, and which "have always been strong guardians of the public's welfare."

As to the request that the MPAA arrange with members to authorize exhibitors to state that current pictures will not be shown on television for ten years, Johnston pointed out to Rorex that the request "patently involved legal problems," and that he had been advised by Sidney Schreiber, MPAA's general counsel, that it would be "a palpable violation of the anti-trust laws" for the Association to do what he suggested.

Included in Johnston's letter to Rorex was a memorandum from Schreiber in which he cited different court decisions to support his opinion that it would be a violation of the anti-trust laws "for the distributing companies concertedly to refuse to permit their pictures to be exhibited on television except

under uniform restrictions of a fixed number of years."

Schreiber pointed out that such concerted action would subject the distributors to suits for injunction, criminal punishment and the payment of treble damages to any person injured by reason of such violation. He made it clear, however, that the violation would be in the concerted action and not in the individual decision made by any distributing company not to license its pictures to television for a fixed number of years after they had their theatrical exhibition.

In a telegraphed communication sent to this and other trade papers on Wednesday of this week, Abram F. Myers, National Allied's board chairman and general counsel, expressed the hope that all comments on Johnston's letter to Rorex will sharply distinguish three separate problems.

He defined the first problem as the false and misleading advertising by television stations regarding the age, etc., of motion pictures televised, and pointed out that Allied first raised this issue in a bulletin dated November 25. Since then, he added, Allied units have been alerted to detect and report examples of fake advertising, and in one case one of the film companies cited in the advertising repudiated it. "This," said Myers, "has nothing to do with clearance for theatres over television."

Myers defined the second problem as that of the MPAA taking the lead in inducing the film companies to grant clearance over television. "It is elementary," he declared, "that joint action by the companies through their trade association to grant clearances would violate the anti-trust laws. In this respect Mr. Schreiber's opinion is entirely correct and Mr. Johnston was warranted in refusing the request. But such joint action is not contemplated by Allied's proposal."

The third problem, said Myers, is the granting of clearance over television by the film companies acting "separately and individually," as specified in Allied's Kiamesha Convention resolution No. 6. "Acting in that way," he contended, "the companies have as much right to grant the theatres clearance over television as they have to grant one theatre clearance over another. This does not involve combination or conspiracy. In the Los Angeles 16 mm case, the Department of Justice sought to spell out a conspiracy because the exhibitors had openly favored the course followed by the companies of refusing to sell to television. This was ridiculous and Judge Yankwich properly threw the case out of court."

"Therefore," concluded Myers, "I greatly hope the bugaboo of anti-trust violation will not be raised to

(Continued on back page)

**"The Missouri Traveler" with
Brandon de Wilde, Lee Marvin and
Gary Merrill**

(Buena Vista, February; time, 103 min.)

"The Missouri Traveler" is a curious brew of a human interest story and slapstick comedy that shapes up as a colorful but spotty entertainment. Photographed in Technicolor, the story is set in a small Missouri town in 1915, and the action centers around a 14-year-old runaway orphan who wants to make his own way in life and who is befriended by some of the people in the community. The manner in which the youngster is aided and protected makes for numerous heart-warming situations but the dramatic impact of the story as a whole is weakened considerably by different characters who do not behave like real people and whose slapstick antics are more often ridiculous than comical. Effective performances are turned in by Brandon de Wilde, as the runaway youngster; Gary Merrill, as a newspaper editor who aids him; and Lee Marvin, as a wealthy farmer who mistreats him but who, too, befriends him in the end. A romance that blossoms at the finish between Marvin and Mary Hosford is unbelievable, for they had despised each other throughout the proceedings and nothing worthwhile had happened to warrant the spark of love that is ignited between them. Worked into the action is a colorful July 4 celebration, a mildly exciting sulky race and a free-for-all brawl with Merrill and Marvin as the principal opponents. All in all, the picture probably will find its best reception in small-town and neighborhood theatres that cater to family audiences but even in these situations it is doubtful if it will do more than fair-to-middling business:—

Having run away from an orphanage to make his own way in the world, Brandon, a sturdy 14-year-old youngster, is given a lift into the town of Delphi by Marvin, who was hated and feared by the townspeople, particularly Mary, who despised him because he invariably hitched his rig to the statue of her grandfather, the town's founder. Caught in the middle of a heated argument between the two, Brandon is befriended by Merrill and by Paul Ford, an ex-saloon keeper and politician. Merrill hires Brandon to take care of Twister, his spirited horse, and the boy takes the animal to an abandoned farm and makes it his home. Marvin tricks Brandon into plowing his large fields by leading him to believe that he will have the use of the mule and plow to break his own ground. Outraged, Merrill and Ford resort to a political trick to compel Marvin to keep his bargain with the boy. The vindictive Marvin secretly buys the abandoned farm and demands that the lad either become a share-cropper or vacate the premises. During their talk, Twister, who had once been abused by Marvin, attacks him, and while Marvin defends himself he accidentally injures Brandon seriously. The townfolk believe otherwise and want to lynch him until Brandon confirms that it had been an accident. In the events that follow, Merrill, to secure the farm for Brandon, bets Marvin \$1000 against the farm on a race between Twister, driven by Brandon, and one of Marvin's thoroughbreds driven by himself. The race takes place on July 4 and Marvin is victorious. His victory culminates in a free-for-all brawl. Mary manages to stop the battle and, in the process, she and Marvin realize that they are in love. It ends with every one becoming good friends, and with the re-

formed Marvin offering the farm to the delighted Brandon on generous terms.

It was produced by Patrick Ford and directed by Jerry Hopper from a screenplay by Norman Shannon Hall. It is a C. V. Whitney presentation. Family.

**"Damn Citizen!" with Keith Andes,
Gene Evans and Maggie Hayes**
(Univ.-Int'l, March; time, 88 min.)

Dealing with the clean-up of crime and corruption in the State of Louisiana, "Damn Citizen!" is a well-directed and acted racket-busting melodrama that should give good satisfaction wherever pictures of this type are acceptable. The story, which has been given an interesting semi-documentary treatment, holds one's attention tense from start to finish. Keith Andes does excellent work as a World War II hero who accepts an appointment as Superintendent of the Louisiana State Police and who proceeds fearlessly to combat vice and crime, despite threats to his wife and two children. There is no comedy relief in the taut story, and the photography is very fine:—

Invited by the Governor of Louisiana to become head of the State Police and to wage an all-out war on crime, Andes declines the post because he had no police experience, but he changes his mind when influenced by civic and religious leaders, as well as Maggie Hayes, his wife. Andes takes over with the help of Gene Evans, his special assistant, and reorganizes the State Police. In his attempts to close down gambling joints, he runs afoul of Sheriff Clegg Hoyt, leader of the corrupt forces, who does everything in his power to hamper Andes, even to the point of roughing him up and jailing him. More determined than ever, Andes conducts nightly raids on the gambling joints. The operators appeal to Edward C. Platt, the vice boss of the state, and he suggests that they buy Andes off, such as was done with other crime fighters. Lynn Bari, Platt's girl-friend, who had once been Andes' schoolgirl sweetheart, is used to entrap him but without success. Andes persuades the legislature to scrap a bill that was intended to protect the gambling lords. The corrupt forces now try everything to get Andes discharged and even invite him to a party at Platt's home in an effort to compromise him. He not only outwits them, but by means of a hidden tape recorder obtains conclusive proof of a bribery offer, which he uses to obtain convictions.

It was produced by Herman Webber and directed by Robert Gordon from a screenplay by Stirling Silliphant. Unobjectionable morally.

"Diamond Safari" with Kevin McCarthy
(20th Century-Fox, Jan.; time, 67 min.)

This program melodrama has little to recommend it, even as a supporting feature. Photographed on location in South Africa, it offers a dull and rambling tale about a private investigator who is hired to clear a native gold miner of a murder charge and who becomes involved with diamond smugglers in the process. Aside from the fact that it is given more to talk than to action, the story is presented in so bore-some a fashion that one's eyes cannot help but wander away from the screen. The producer has worked into the proceedings shots of natives in tribal dances, a hunt for a marauding lion, and scenes of different rural and urban regions in South Africa, all of which merely serves to pad out the short running time and adds nothing to the entertainment values. Not much

can be said for the direction, the acting and the photography.

The story, such as it is, has Kevin McCarthy, a private investigator down on his luck in Johannesburg, hired by Robert Bice, representative of a diamond syndicate, to clear a native gold miner of a murder charge. Bice believed that the real murderer was a diamond smuggler, and that the man who had been killed had diamonds in his possession. In the course of his investigation, an unsuccessful attempt is made on McCarthy's life before different clues lead him to a native who not only clears the gold miner but who also furnishes him with other clues that eventually lead him to Durban, where the smuggling ring had its headquarters. There, McCarthy learns that the smugglers were headed by Betty McDowall, an attractive cynical woman, and John Clifford, her partner and ex-Nazi. McCarthy poses as the close friend of a dead smuggler and wins their confidence after offering to sell them a bagfull of uncut diamonds. After a romantic interlude with Betty, McCarthy turns the diamonds over to her in exchange for cash. As detectives move in for the capture, Clifford starts a gun battle and dies in an attempt to escape, but not before one of his bullets pierce Betty, killing her.

It was produced and directed by Gerald Mayer from a screenplay by Larry Marcus.

Unobjectionable morally.

**"Gun Fever" with Mark Stevens,
John Lupton and Jana Davi**

(United Artists, January; time, 81 min.)

An ordinary program western with a running time that is too long for the lower-half billing it rates. There is nothing unusual about the story, which is mildly interesting at best and which suffers from characterizations that are not too clearly defined. It should, however, get by with the indiscriminating action fans who are not too concerned about story values so long as there is a mixture of villainy, heroics and deadly gunplay. These ingredients are served up in this melodrama in plentiful if undistinguished quantity. The photography is good:—

Aaron Saxon, a notorious bandit, rifts with John Lupton, his sickly son, who leaves the gang. Lupton turns to goldmining in partnership with Mark Stevens, a hardbitten prospector with a deadly gun. When the mine peters out, they head for Arizona to start a cattle ranch. While Lupton stops at a town nearby to bank their gold dust, Stevens rides ahead to a small stage station run by his parents. That night, Saxon and a group of cut-throat Sioux Indians raid the station, wounding Stevens and killing his parents. Planning to make a getaway to California, Saxon dispatches Larry Storch, a brutal henchman, to obtain as a guide Norman Fredericks, a half-breed and former gang member, now married to Jana Davi, a mission-educated Indian girl. Storch kills Fredericks when he refuses to go and Lupton witnesses the slaying. He informs Jana of her husband's murder and persuades her to lead him and Stevens to Saxon's hideout. As they make their way through hostile Indian country, Lupton reveals to Stevens that Saxon is his father. Stevens reacts bitterly and rides off alone. When Lupton and Jana, who had found love, reach the hideout, Saxon greets his son with a treacherous display of emotion and stabs him. Stevens suddenly appears on the scene and, with blazing guns, wipes out Saxon's henchmen while the wounded Lupton man-

ages to shoot his vicious father dead.

It was produced by Harry Jackson and Sam Weston, and directed by Mark Stevens, who wrote the screenplay in collaboration with Stanley H. Silverman.

Hardly edifying for children.

"The Safecracker" with Ray Milland
(MGM, January; time, 96 min.)

Two melodramatic tales have been woven into "The Safecracker," which ought to go over well with the general run of audiences. The first tale, which takes up about one-half of the running time, is concerned with a cat-and-mouse game between Scotland Yard and a legitimate "safecracker" who had decided to put his skill to dishonest advantage, and the second tale is concerned with the drafting of the safecracker from prison to use his skill to crack a safe of German Intelligence during a raid on a Nazi-occupied chateau in Belgium. Both tales are somewhat incredible and too patly contrived, but though they have little conviction they are consistently entertaining throughout, mainly because the melodramatic events are sprinkled with considerable humor. Ray Milland is most effective in the title role, and he makes the most of the comedy that stems from the hardships he experiences in being put through a strenuous British Commando toughening-up course prior to the raid. The picture will require considerable selling, however, for aside from Milland the all-British cast is for the most part unknown to American movie-goers:—

Milland, who works for a safe manufacturing firm, possesses a rare skill for opening safes of any make. His skill comes to the attention of Barry Jones, a crooked antique dealer, who comes to an arrangement with him to "crack" safes in wealthy homes that contained priceless antiques. To avoid suspicion, Milland keeps his job with the safe firm and lives at home with his mother, but he spends his weekends away from home and, under an assumed identity, lives the life of a millionaire playboy. Inspector Cyril Raymond, investigating the robberies, cleverly traces clues to a point where Milland becomes his chief suspect. Milland, sensing that he had come under suspicion, considers it a challenge to outwit the Inspector and commits another robbery. When he and Jones meet to share the loot, they find two police cars bearing down on them. They try to escape, but Jones dies in a leap from the car while Milland is arrested and jailed. Two years later, with England at war with Germany, the War Office plans a raid on a Nazi-occupied chateau in Belgium and needs an expert to crack a safe containing a list of German agents in Britain. Scotland Yard recommends Milland for the job and he agrees to participate in exchange for his freedom from prison. He grudgingly submits to a strenuous training period, including practice parachute jumps, and eventually joins other Commandos assigned to the mission. They land in Belgium and, after experiencing many hazards, successfully raid the chateau and photograph the contents of the safe, which had been opened easily by Milland. During the getaway, Milland stops to examine a valuable antique in the chateau and is mortally wounded by a Nazi guard as he covets the thing of beauty. It ends with the authorities informing Milland's mother that her son had died like a hero.

It was produced by David E. Rose and directed by Ray Milland from a screenplay by Paul Monash, based on a story by Lt. Col. Rhys Davies and Bruce Thomas. Family.

obscure the clear right of the film companies, acting individually, to grant clearances over television or to refuse to sell to television broadcasters."

To what Mr. Myers had to say we might add that it is not only the clear right but also the clear duty and responsibility of the film companies, acting individually, to refuse to sell more feature films to television or, at the very least, to grant substantial clearance to the theatres.

That there is imperative need for such immediate action was made plain this week by the frightening news from Boston, as reported in *Film Daily* under the apt heading, "Boston Suffers Black Sunday." According to this report, "exhibitors in the suburban and second-run situations suffered a Black Sunday when many of the grosses fell off from 50 to 75 per cent in the afternoon."

These theatres, most of which depend on their Sunday afternoon business to keep them out of the red for the week, unsuccessfully tried to buck the following free-TV competition:

At 1 P.M., MGM's "30 Seconds Over Tokyo" was shown on Channel 7, followed by "The Oxbow Incident," a 20th Century-Fox release. As if this competition was not stiff enough, Channel 4, at 2 P.M., televised "Red River," starring John Wayne, and "Suddenly," starring Frank Sinatra, both United Artists releases.

The serious drop in Sunday business suffered by the Boston exhibitors is being experienced by exhibitors in other areas throughout the country. Their morale is low and the future to them looks black. Although they find themselves in trouble through no fault of their own, the great majority are ready and willing to put up a fight for survival. But the failure of the film companies to come through with forthright assurances that they no longer will sell their old films to TV is slowly but surely killing this exhibitor will to fight, for without such assurances the theatre owners cannot look hopefully forward to the road ahead.

BUSINESS-BUILDING PROGRAM APPROVED

The proposed multi-million dollar business building and public relations program, which has been in the discussion stage for the past twenty-one months, took a very definite step forward toward fruition this week with the announcement that the MPAA board of directors unanimously approved the recommendations of its Advertising and Publicity Directors Committee, which formulated the proposed campaign.

Under the program, the advertising-public relations-publicity campaign will be carried on and financed jointly by exhibitors and by distributors.

Abe Montague, in behalf of the MPAA board, will arrange a meeting, perhaps next week, with exhibitors and COMPO, to discuss details and procedures of the program.

Members of the Advertising and Publicity Directors Committee, of which Paul Lazurus is the chairman, will attend the meeting to present campaign recom-

mendations. The announcement states that the details of the program will be disclosed following the joint meeting.

In prior meetings, it has been estimated that the campaign will require a joint industry fund in the neighborhood of \$2,500,000, with one-half of this sum to be provided by the film companies and with a like amount to be raised by exhibition. Under a proposed financing plan, a levy of .4 of 1% would be added to an exhibitor's film rentals when he is billed by the distributors. The funds thus collected from the exhibitors would be transferred each week to a special fund in COMPO, from which disbursements for the campaign will be made under the direction of properly authorized persons.

No assessment is to be levied on any exhibitor unless he gives his consent to the arrangement.

No editorial comment on the potential value of this business-building campaign can be made until its details are outlined. It is to be hoped, however, that the finalized program will be one that will promise benefits, not only to the first-run theatres in the large cities, but also to the small-town and subsequent run theatres, so that it will be given the maximum exhibitor financial support and cooperation to make it an outstanding success.

THE IMPACT OF THEATRE TRAILERS

That trailers rank as the most valuable advertising medium available to the exhibitor because they return the greatest volume of ticket sales for each dollar expended is clearly indicated once again in a recent survey conducted by Sindlinger and Company, the research analyst organization, which reports that, of every \$1,000 grossed by the average theatre, \$429 comes from persons who are directly influenced by the coming attractions trailer.

A five-week tabulation, national in scope and including subsequent-run situations, revealed the following:

(1) That 91,954,000 persons 12 years of age and older, representing 59 per cent of all 155,007,000 who attended a motion picture theatre during the month of October 1957, had seen the trailer of the feature.

(2) That 74.2 per cent of this number, or 67,859,000 persons, were motivated by the trailer to see the feature.

(3) That, with an average admission price of \$.755, the sum of \$51,234,000 was spent at the box-office by those motivated by the trailer—representing 42.9 per cent of the total movie expenditure for the entire month of October.

A previous Sindlinger survey on trailers covered an 84-week period ending June 9, 1956 and was limited to a group of first-run theatre clients in the Oklahoma City area.

The results at that time revealed that the theatre trailer was the primary influence behind \$348 out of every \$1,000 expended for admissions at first-run theatres in that locality. The current nationwide figure of \$429 out of every \$1,000 indicates that, even if some pictures are below par in entertainment quality, theatre trailers are better than ever.

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No. 3

THE CLAMOR AGAINST FURTHER SALES TO TELEVISION

Efforts to prevent the sale of post-1948 pictures to television continue to dominate the industry news.

At a press conference held in New York on Tuesday of this week, Julius M. Gordon, president of National Allied, declared that the sale of feature motion pictures to TV is "a self-inflicted wound that is causing all branches of the industry to bleed to death." To correct the situation, Gordon stated that Allied is proposing a three-year moratorium on TV sales by all producing and distributing companies in order to give the industry "a chance to recover its momentum," and the distributors "a chance to reappraise the situation."

"If such a reappraisal is made by the film companies," added Gordon, "it will show that it is economically unsound for them to compete with themselves for their share of the box-office dollar." He further declared that, if Allied's proposal is wrong, the distributors will lose nothing, for the delay in selling to television will serve to make their backlogs all the more valuable. But if Allied's proposal is correct, the distributors' future course will be guided by their own "natural business self-interest."

Gordon also expressed the hope that independent producers, as a matter of self-interest, will declare the same moratorium, pointing out that, if the exhibitors should go out of business, the only customers that would be left to the film companies will be three television networks and a smattering of independent stations.

To emphasize the mistake made in selling backlogs to television, Gordon referred to the drastic drop in business suffered by theatres in the Boston area on Sunday, January 4, when the televising of four top pictures on two TV stations caused box-office grosses to fall off from 50 to 75 per cent. The distributors who sold those pictures to TV, declared Gordon, probably received about one-twentieth of what they lost that day from the drop in business at the theatres.

On Wednesday, Ernest G. Stellings, president of the Theatre Owners of America, met with the trade press and disclosed that the survey made for TOA by Sindlinger & Co., the research analysts, confirmed his organization's contention that the sale of post-1948 pictures to television would be a death blow to the industry.

Stellings stated that copies of the Sindlinger survey report would be delivered to the presidents and sales managers of all the film companies, and that a TOA committee will seek conferences with these executives after they have had a chance to digest the Sindlinger findings.

National Allied, incidentally, has appointed Jack Kirsch, of Illinois Allied, and Irving Dollinger, of New Jersey Allied, as a committee of two to discuss the problem of TV sales with the distributors.

Meanwhile in Hollywood, the Screen Producers Guild, which issued a statement of policy last month opposing the sale of post-1948 film to television and calling for a concerted effort to be made "to bring about a halt of this suicidal method of distribution," took the lead to establish a united

front against the practice by scheduling an all-industry dinner conference on Thursday evening, January 16.

Invited to attend the conference were leaders of the Screen Actors Guild, the Screen Directors Guild and the Screen Writers Guild, as well as prominent theatre circuit executives, including Si Fabian, Leonard H. Goldenson, Elmer C. Rhoden, Frank H. Ricketson, Jr., Sol A. Schwartz, George P. Skouras and Mitchell Wolfson, most of whom expected to attend.

In announcing the conference, Samuel G. Engel, president of the SPG, stated that his organization "is convinced that only by combining forces with the actors, directors and writers guilds and with the leading organizations in the field of motion picture exhibition can the industry effectively bring to a halt the existing suicidal practice of releasing film to television."

He added that the conference had been called with the hope that "those who are now engaged in this 'quick-buck method' of liquidating these valuable film assets will come to realize the grave error that has been made; the extent of the damage caused by it; and the inevitable doom which faces the entire motion picture and theatre industries if this error is not corrected and rectified."

The SPG, said Engel, hoped for an amicable solution to the problem, but he warned that "we are determined to exercise whatever means are available to us—morally and legally—in order to bring this suicidal practice to a halt."

This unified clamor to stop the sale of film backlogs to television is indeed welcome and encouraging. What is discouraging, however, is the fact that such a clamor is necessary to convince the head men of the film companies of their folly.

A REVERSE STEP

It was reported last week in these columns that the proposed all-industry business-building program took a very definite step forward toward fruition with the announcement that the MPAA board unanimously approved the plan.

It now appears that a step backwards was taken, for it has been disclosed that the MPAA approval contains a provision that the cost of the Academy Awards telecast in March be included in the business-building program budget, which has been set at \$2,300,000, with one-half that sum to be raised by exhibition. This means that the exhibitors now are being asked to foot one-half the cost of the Awards telecast, although the MPAA announced previously that its producer-distributor members, in conjunction with independent producers, is picking up the \$600,000 tab for the telecast.

Asked to comment on this development, Julius Gordon, National Allied's president, stated flatly that it would be tantamount to "taxation without representation" and that his organization would oppose it.

Gordon's views on this matter probably will be shared by the great majority of exhibitors, and in such a case exhibitor financing of the business-building program undoubtedly will hit a snag unless the MPAA sticks to its original commitment.

"Day of the Badman" with Fred MacMurray, Joan Weldon and John Ericson

(Univ.-Int'l, April; time, 81 min.)

Enhanced by CinemaScope and Eastman color, this western melodrama should prove welcome in theatres that specialize in such pictures, for there is plentiful virility in the action, which centers around a convicted killer's lawless brothers, who terrorize a small town to prevent him from being hung. Fred MacMurray is highly competent and sympathetic as a fearless judge who refuses to compromise with evil and who stands his ground, despite the danger to his own life. There is much gunplay in the action and, as is the case with most westerns, there are several situations with considerable brutality. There is some romantic interest. The color photography is sharp, and the outdoor backgrounds beautiful:—

Shortly before MacMurray prepares to sentence Christopher Dark to death for a cold-blooded killing, Dark's four lawless brothers, headed by Robert Middleton, invade the town with the avowed purpose of saving him from hanging. They first try to persuade MacMurray to sentence their brother to banishment rather than hanging, but the judge refuses to make a deal. Angered, they give him a brutal beating. John Ericson, the sheriff, tries to disarm the brothers, but he, too, gets a beating. Meanwhile MacMurray finds himself with a personal problem because Joan Weldon, whom he had planned to marry, had become infatuated with the sheriff while he (MacMurray) was away on duty, a fact he had learned from Marie Windsor, Dark's sweetheart, when she unsuccessfully pleaded for mercy for her lover. In the course of events, the lawless brothers terrorize the townspeople and a committee of leading citizens plead with MacMurray to let the killer off with banishment. MacMurray refuses. Unwilling to trust his own sheriff, MacMurray rounds up several courageous friends, including Edgar Buchanan, and posts them in strategic spots to prevent interference with the sentencing. After pronouncing the sentence, MacMurray rides out to his newly-bought ranch, where he expected to live with Joan. Buchanan, suspecting that the lawless brothers might try to ambush MacMurray, sets out after the judge, accompanied by Joan, who now realized that it was MacMurray she loved. They arrive at the ranch and find it in flames while MacMurray wages a one-man battle against the brothers. He kills them one by one and ends up in Joan's welcome arms.

Gordon Kay produced it and Henry Keller directed it from a screenplay by Lawrence Roman, based on a story by John M. Cunningham.

Unobjectionable morally.

"The Seven Hills of Rome" with Mario Lanza, Peggy Castle and Marisa Allasio

(MGM, January; time, 102 min.)

Beautifully photographed in Technicolor's Technirama process, this eye-filling production should go over well with the general run of audiences, for the story, despite its shortcomings, is human, glamorous and full of comedy, and Mario Lanza's singing is a delight to the ear. Moreover, Lanza is presented as a regular human being, one who endears himself to the audience. There is plentiful singing throughout the proceedings, and the songs, which range from the popular to the classical, should please all types of musical tastes. In one sequence, Lanza sings and dances with Italian teenagers of the rock-and-roll variety, and his antics are highly amusing. The gay, romantic doings also are highlighted by Lanza's expert singing impersonations of such personalities as Perry Como, Frankie Laine, Dean Martin and Louis "Satchmo" Armstrong. Not the least of the picture's assets are the famed and colorful backgrounds of beautiful Rome, particularly the sequence in which breathtaking views of the city and of the Mediterranean coast are seen from a low-flying helicopter. Renato Rascel, as Lanza's Italian cousin, adds much to the warm comedy, and Marisa Allasio, a well

proportioned Italian beauty, is appealing as an unsophisticated young lady who eventually wins Lanza's heart. The story is not too original and the plot developments are not surprising, but what happens is presented in a highly entertaining manner. The photography is excellent:—

Lanza, a temperamental American singing star, blows up in a jealous rage when he sees Peggy Castle, his fiancée, with another man. As a result, she breaks their engagement and heads for Europe. Lanza follows her to Rome, arriving there with Marisa, a beautiful young Italian girl, whom he had befriended on the train; she had lost her purse and could not pay the fare, which Lanza had taken care of with his last remaining money. Learning that an uncle she planned to visit had left the country, leaving her stranded and penniless, Lanza insists that she accompany him to Rascel, his cousin, a charming little man who lived in a Bohemian atmosphere. Rascel gives a party in their honor but on the following morning complications arise when Rascel's landlady demands the overdue rent. Lanza tells Rascel not to worry since he could obtain a singing engagement in the best club in town, but he soon learns that Italy knew nothing of his reputation and that the country exports, not imports, singers. He obtains a low-paying job at a small club by winning an amateur contest. Meanwhile Marisa obtains employment in a fashion salon and keeps house for Lanza and his cousin. Lanza's fame grows and he wins an engagement in a bigger club. On the day of the opening, however, he runs into Peggy, joins her on a yachting party and due to engine trouble on the boat, is unable to get back for his engagement. When he does arrive, he gets into a fight with a man who had escorted Peggy and leaves the club in a shambles. Faced with arrest unless he pays for the damages, Lanza accepts a check from the contrite Peggy and agrees to leave with her for home. Marisa, who had found a diamond bracelet, offers it to Lanza to pay for the damages and deliberately tells him that it had been given to her by a man. Lanza remonstrates with her and this leads to a quarrel with Rascel. In the course of events, Lanza realizes that his trigger-temper had lost him his friends. He arranges to sing to pay off the damages, makes up with Rascel, forgets Peggy and declares his love for Marisa.

Lester Welch produced it and Roy Rowland directed it from a screenplay by Art Cohn and Giorgio Prosperi, based on a story by Giuseppe Amato.

Family.

"Escape from Red Rock" with Brian Donlevy, Gary Murray and Eilene Janssen

(20th Century-Fox, January; time, 75 min.)

A good program western. It ought to go over well with the shoot-'em-up fans, for the story is interesting, the action fast-moving and suspenseful, and the characterizations convincing. Cast in his first starring role, Gary Murray turns in a persuasive acting job as a young cowhand whose loyalty to his erring brother unwillingly involves him with a gang of outlaws and makes him a murder suspect. How he flees into hostile Apache country with a sweetheart who sought to escape from a brutal father, only to be hunted by a posse and hounded by the outlaws, is depicted with ever-mounting tension. There is never a dull moment until virtue triumphs over evil. Brian Donlevy is cast in a comparatively minor role as the outlaw leader who wins some measure of sympathy because he protects the heroine from being molested by his confederates and because he shows concern for an infant whose parents had been murdered by the marauding Indians. The photography, in Regalscope, is good:—

Because he was always getting into fights defending Rick Vallin, his worthless brother, Murray is ordered by Sheriff Jay C. Flippin to stay out of town. Murray goes home and finds his cabin taken over by Donlevy and two henchmen, including Vallin, who had been wounded mortally in a stagecoach robbery. Playing on Murray's sympathy for his brother, Donlevy promises to get a doctor provided that

he finds out when the next gold shipment will reach the Express office. He obtains the information and, in the hold-up that follows, a woman bystander is killed. Finding his brother dead and learning that he was mistakenly accused of the innocent bystander's murder, Murray hears that a posse had been formed to lynch him. He immediately heads for the border, accompanied by Eilene Janssen, his sweetheart, who long sought to escape a brutal father. Arriving in a small Mexican town, they are befriended by gentle villagers who arrange for them to be married and to hide out in the cabin of a friendly couple. They find the couple murdered by Apaches, who somehow had overlooked their baby. Unwilling to abandon the infant, Murray goes in search of food. Donlevy and his two henchmen suddenly appear and take over the cabin. Donlevy, softened by the baby's needs, makes his confederates behave when they try to molest Eilene. Angered, they plot to kill him, but before they can do so they are killed, along with Donlevy, in a sudden Apache attack. Murray, Eilene and the baby are saved by the timely arrival of Flippen and his posse. Having learned that Murray was guilty of no crime, Flippen sees to it that the young couple and the baby are given safe passage to California.

It was produced by Bernard Glasser and directed by Edward Bernds from his own screenplay.

Unobjectionable morally.

"Bonjour Tristesse" with Deborah Kerr, David Niven and Jean Seberg

(Columbia, February; time, 94 min.)

In addition to being based on the best-selling novel of the same title, "Bonjour Tristesse" has such assets as popular stars, elaborate production values, CinemaScope and Technicolor photography, but as an entertainment it is a dud. The novel, which was written by Françoise Sagon, a 17-year-old French school girl, was at best a fragile story about a summer vacation spent by a teen-aged girl on the Riviera with her rakish, widowed father, a charming but promiscuous man who lived openly with mistresses and made no attempt to conceal his love-making from his daughter, who in turn condoned his illicit way of life. The story, as written for the screen, is basically the same as the novel and just as thin. Moreover, what it depicts is in questionable if not bad taste and certainly is not wholesome screen material, which, it should be pointed out, offers nothing sensational — it is just downright dull. The characterizations are skin-deep and unsympathetic, and the acting of all concerned leaves much to be desired. The best thing about the picture are the eye-filling scenes of the French Riviera and of different Parisian streets and famed restaurants, but these are not enough to overcome the tediousness of the picture as a whole.

The story opens with Niven, a wealthy, middle-aged widower, and Jean Seberg, his daughter, spending a typical (for them) evening of fun dancing and dining in Paris, he with his latest mistress and she flitting from one escort to another. During a lull in the gayety, Jean's thoughts go back to a happier time, one year previously, when she spent the summer with her father at a villa on the French Riviera. Mylene Demongeot, a fetching blonde, lived with them and kept her father happy, and Jean herself had been attracted to Geoffrey Horne, a handsome young man who lived in a villa nearby. Deborah Kerr, who had been a close friend of Jean's mother, had come to the villa at Niven's invitation and before long had won his heart, causing Mylene to leave the villa and switch her attentions to Walter Chiari, a South American playboy. Niven and Deborah had planned to marry, and Jean saw in this a threat to the happy relationship between herself and her father. To block the marriage, she had plotted with Mylene and Geoffrey to feign a passionate love affair to arouse Niven's jealousy. The scheme had worked out successfully, for Niven, to reassure himself as a lover, had arranged a rendezvous with Mylene. Unfortunately, the scheme had a tragic result, for Deborah, finding

Niven and Mylene together, had sped away from the villa in her car and, in her upset emotional state, had died in a fatal accident. Her thoughts returning to the present, Jean resumes her evening of fun, haunted by her memory of bittersweet sadness.

It was produced and directed by Otto Preminger from a screenplay by Arthur Laurents.

Strictly adult fare.

"Sing, Boy, Sing" with Tommy Sands, Edmond O'Brien and Lili Gentle

(20th Century-Fox, January; time, 90 min.)

"Sing, Boy, Sing" offers good entertainment, not only for youthful movie-goers who like rock-and-roll music, but also for their elders who enjoy a story with a strong dramatic impact. The film marks the motion picture debut of Tommy Sands, whose recording and television appearances have made him a big favorite with teenagers, and it should be noted that his acting ability is surprisingly good, better by far than either Elvis Presley or Pat Boone, who, too, were successfully launched on motion picture careers by 20th Century-Fox. The story is based on the television play, "The Singin' Idol," which first brought Sands to public attention, and he repeats the role of a sincere but bewildered singer who is guided to fame and fortune by a ruthless and unscrupulous manager who violates every rule of common decency to keep the boy separated from his dying grandfather, a preacher, lest his devotion to the old man interfere with his career. There is plentiful jive music in the first half, which deals with Sands' successful Broadway debut, but the story becomes strongly dramatic in the second half, where Sands returns to his Southern hometown to visit his dying grandfather and wants to renounce his career because of O'Brien's duplicity and the disrespect of squealing teenagers when he sings a hymn at his grandfather's funeral services. Lili Gentle appears briefly as Sands' hometown sweetheart. Considerable comedy is provoked in the first half by Nick Adams, as a delicatessen delivery boy, whom Sands hires as a companion because of his loneliness. The black-and-white CinemaScope photography is first-rate:—

Through the shrewd handling of O'Brien, his manager, and Jerry Paris, his press agent, Sands becomes a leading rock-and-roll singer, idolized by teenaged girls. Despite his success, however, he remains influenced by the religious teaching of John McIntire, his preacher-grandfather, who had reared him. O'Brien, aware of the grandfather's influence on the boy, does everything he can to keep them apart lest a continued close association interfere with Sands' career. His machinations reach a new low when Josephine Hutchinson, Sands' spinster aunt, telephones to inform the boy that his grandfather is dying. O'Brien intercepts the call and keeps the news from the lad. Sands learns of the old man's serious illness quite by accident and flies to his bedside in defiance of O'Brien. There, he makes a deathbed promise to McIntire to give up his "sinful" career and become a minister. As Sands sings a hymn at the funeral services in church, several teenagers squeal with joy. Shocked and ashamed, he rushes home and seeks sanctuary in prayer, only to be disturbed by a brash photographer who tries to take his picture. Infuriated, he smashes the camera and attacks the photographer. O'Brien, to pacify the photographer and other newsmen, tries to make Sands pose for the shot. He rebels, harangues O'Brien for his duplicity and announces that he is quitting his career to become a minister. He changes his mind, however, when his aunt discloses that his grandfather had extracted the promise from him unfairly, and that he actually had been a tyrant whose whims had ruined her own life. Sands heads back to New York with O'Brien, who realizes that he must change his ways, for he was now handling a man and not a boy.

It was produced and directed by Henry Ephron from a screenplay by Claude Binyon, based on the play by Paul Monash.

Family

"The Lady Takes a Flyer" with Lana Turner, Jeff Chandler and Richard Denning
(Univ. Int'l, March; time, 94 min.)

A fairly entertaining, if not exceptional, domestic comedy-melodrama, photographed in CinemaScope and Eastman color. Centering around a flying couple, partners in an air-ferry service, whose gay and romantic married life hits a snag when a baby arrives, the story is somewhat on the feeble side dramatically and the players try too hard at times to squeeze laughs from threadbare comic situations. On the whole, however, it is a pleasant enough entertainment and should be enjoyed by those who are not too fussy about their screen fare. On the plus side, of course, is the marquee value of the names of Lana Turner and Jeff Chandler, who handle the principal roles in capable fashion even though their characterizations have little dramatic depth. The color photography is fine:—

Chandler, an ex-Air Force pilot, arrives at an airport in Burbank, Calif., and discovers that Richard Denning, his wartime pal, operated a flying school there with Lana as an instructor. Chandler talks them both into becoming his partners in an air-ferry service. The operations of the business throw Chandler and Lana together romantically and they get married during a stopover in Tokyo. Their honeymoon is a four-month lark that ranges all over the world until word arrives that Denning had re-enlisted in the Air Force. Chandler is compelled to take on desk work and Lana continues to fly until she learns that she is pregnant. With the birth of her daughter, Lana becomes domesticated and Chandler finds it irksome to spend most of his time at home. He resumes his flying and his long absences from home aggravate difficulties that had arisen between him and Lana. Denning turns up for a visit at Christmas time and gets into a fight with Chandler because he neglected his family. An ensuing quarrel between Lana and Chandler reaches a climax when she leaves the child with a nurse and takes up a plane that Chandler had contracted to fly to England. His efforts to intercept and ground her fail. Angered, and left stranded by the nurse, Chandler takes the child with him in another plane and outraces Lana to her destination. Complications arise when Lana's plane develops mechanical trouble. Chandler makes a desperate and frantic effort to "talk her down" safely, but her plane crashes on the field in a sheet of flame and she is presumed killed. Chandler's despondency disappears when Lana suddenly looms through the fog, safe because she had used her parachute as instructed by Chandler. It ends in a joyful reconciliation.

It was produced by William Alland, and directed by Jack Arnold, from a screenplay by Danny Arnold, based on a story by Edmund H. North.

Family.

"Flood Tide" with Cornell Borchers, George Nader and Michael Ray
(Univ. Int'l, February; time, 82 min.)

A good program drama, one that grips the spectator's interest from start to finish. Based on a psychiatric theme, the story centers around a crippled 10-year-old boy who is so pathologically jealous of his young widowed mother that he resorts to all sorts of machinations to keep her tied to himself and even develops homicidal tendencies toward any man who might fall in love with her and take her away from him. The story has some inconsistencies and the reasons that motivate the boy's actions are not too clearly developed, but these are not serious flaws in an otherwise well directed and acted picture. Michael Ray, as the crippled youngster, handles his role with skill, and Cornell Borchers is effective as his over-anxious mother who becomes a virtual recluse to keep him happy. George Nader is highly impressive and sympathetic as a young engineer who falls in love with Miss Borchers and who sets out on a patient and successful campaign that straightens out the boy's twisted mind and wins his mother's heart. The story should have a special appeal to women. The black-and-white CinemaScope photography is sharp and clear:—

Tried for the murder of a man found dead on a California beach, Russ Conway is convicted on the testimony of young Michael, who claims that he saw Conway drag the victim into the sea. Nader, an engineer who had rented his home to Conway, returns from South America to aid his friend, because he himself had been through a disturbing experience with the crippled boy, who seemed to resent anyone who courted Cornell, such as both he and Conway had done. Nader, who lived in the house next to Cornell's, had fallen in love with her and had hoped to marry her, but Micheal had succeeded in interposing an endless series of obstacles to keep her from Nader. Determined to prove that the lad had lied about Conway, Nader resumes seeing Cornell and cleverly cultivates Michael's friendship by taking him out to sea and teaching him to sail. He slowly but surely wins the lad's confidence, even to the point of persuading him to undergo an operation that might enable him to walk again. While out on the sailboat one day, Nader, confident that he had won the boy over, brings up the matter of his testimony at Conway's trial. The boy reacts violently and, by turning the boat's tiller, knocks Nader overboard. Michael is tempted to let Nader drown but he finally relents and throws him a lifebelt. In doing so, however, he topples into the sea himself only to be rescued by Nader. Taken to a hospital, Michael is hostile toward Nader in the belief that he will withhold the promised operation because of his attempt to drown him. But when Nader makes it clear that he wants the operation to take place, the ashamed lad takes stock of himself and confesses that he had lied about Conway. A successful operation enables Michael to walk, and it ends with his encouraging a marriage between Nader and Cornell.

It was produced by Robert Arthur and directed by Abner Biberman from a screenplay by Dorothy Cooper, based on a story by Barry Trivers. Family.

"Hell Ship Mutiny" with Jon Hall, John Carradine and Peter Lorre
(Republic, Dec. 6; time, 66 min.)

A very ordinary South Sea action melodrama that might get by on the lower half of a mid-week double bill if nothing better is in sight. Handicapped by a story that is totally lacking in imagination or originality, it is a "quickie" production that is made up of low-grade action stuff that is neither suspenseful nor vigorous. Not much can be said for the direction and even less can be said for the acting, but there is little the players could do with a script that is as inadequate, tired and familiar as one could imagine:—

Jon Hall, captain of a small trading schooner, sails to a South Pacific island where he finds the natives, headed by Roberta Haynes, their princess, enslaved by John Carradine and Mike Mazurki, two ruthless thugs, who forced the male natives to dive too deep for pearls, causing many deaths. Hall and his two crewmen (Stanley Adams and Charles Mau) are captured by the thugs and Hall is forced to dive for them, but he manages to gain the upper hand and makes the crooks his prisoners. The wily thugs break loose and once more gain control, but Hall outwits them a second time. Peter Lorre, a dissolute French judge, arrives on the island and, after giving the crooks a hearing, orders them put about his yacht and taken to Tahiti to stand trial for murder. In the developments that follow, Danny Richards, Jr., a native diving boy, discovers a fabulous treasure in a sunken ship and brings it to the attention of Lorre. The crooked judge connives with Carradine and Mazurki to recover the treasure, but the thugs, wanting the loot for themselves, imprison Lorre and Danny. Meanwhile Danny is discovered missing and Hall dives into the lagoon where the boy was last seen. He, too, discovers the treasure ship and before long tangles with the thugs, who try to murder him. Hall wins the battle to the death and returns to the surface with the treasure. It concludes with Roberta ordering a feast to celebrate the freeing of her people, the finding of the treasure, and her marriage to Hall.

It was produced by Jon Hall and directed by Lee Sholem and Elmo Williams from a screenplay by De Vallon Scott and Wells Root. Family.

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DO IT YOURSELF

Although every one seems to agree that an all-industry business-building program is needed badly to stimulate theatre attendance, it is becoming more and more apparent to many industry observers that the great majority of exhibitors, particularly the smaller operators, have been steadily losing whatever enthusiasm they may have had for the business-building program that was finally adopted two weeks ago by the Motion Picture Association of America.

When steps to formulate an all-industry business-building campaign were first announced almost two years ago, the idea naturally was received with deep interest by most exhibitors, for the box-office decline had dropped to a dangerously low level and any plan designed to win back the lost audience and increase movie patronage was indeed welcome. Moreover, the exhibitors were gratified to see the film companies show a willingness to join with them in doing something about the box-office depression.

On the organizational level, all the principal exhibitor associations officially expressed encouragement over the promotional plans considered by the film companies, and this led to an arrangement whereby representatives of MPAA, COMPO and exhibitor groups worked together to formulate the plan and to devise ways and means by which it could be financed jointly by exhibition and distribution.

But what happened? From the time the business-building idea was first proposed in May, 1956, until a finalized plan was approved by the MPAA early this month, it was constantly in the discussion stage, with different promotion ideas and budgets approved from time to time, only to be abandoned in favor of other ideas. Meanwhile, theatre attendance continued to go from bad to worse.

And now that the MPAA has announced approval of a finalized plan, it is bringing the program to the attention of the exhibitors in way that is, to say the least, peculiarly secretive and hardly conducive to full exhibitor support and participation.

To begin with, the MPAA, in announcing approval of the plan, stated that Abe Montague would arrange a meeting with exhibitors and COMPO to discuss details and procedures of the program. The announcement stated also that details of the program would be disclosed following the meeting. Such a meeting was held last week, but the only exhibitor organization represented at the session was the Theatre Owners of America. No invitations to attend the meeting were extended to any of the other exhibitor organizations, and efforts by this writer to learn the reason for the omissions brought replies to the effect that the MPAA had left it to Ernest G. Stellings, TOA's president, to do the inviting, and

that Stellings in turn had presumed that the MPAA would take care of the matter.

Aside from this difficult-to-comprehend confusion concerning the invitations, no details of the program were disclosed following the meeting, and they have not as yet been announced. Stellings, however, has confirmed reports that the new budget is \$2,300,000, one-half million dollars less than the figure originally decided upon, and that it includes the \$600,000 cost of the forthcoming industry-sponsored telecast of the Academy Awards in March, although the MPAA had previously announced that its producer-distributor members, in conjunction with independent producers, would finance the telecast.

By asking exhibition to pay for one-half the Academy Awards telecast, and by revealing the amended details of the promotional campaign exclusively to TOA, which represents mainly the large circuit theatres that dominate the key-runs in principal cities throughout the country, the MPAA, in the opinion of this paper, has dampened whatever enthusiasm the smaller theatre owners may still have had for an all-industry business-building plan, for, by dealing with the TOA to the exclusion of other exhibitor organizations, it has indicated that the first-run theatres in the large cities stand to benefit most from the impact of the different promotions contained in the program.

This is particularly true in connection with the Academy Awards telecast. For example, an outstanding contender for an Academy Award is "The Bridge on the River Kwai," which Columbia is distributing on a roadshow basis. If the picture should win the coveted Oscar, the impact of the attendant publicity will benefit mainly Columbia and a comparative few theatres in the key-runs, for it will be many, many months after the publicity has died down before the picture would be made available to small-town and subsequent-run theatres, which are being asked to participate in the financing of the telecast.

Another dampening factor in what is known about the proposed program is that the original budget of \$2,800,000, which did not include the cost of the Awards telecast, has been cut to \$2,300,000. Deduct from this amount \$600,000 for the telecast, and only \$1,700,000 remains for promotional and other activities. This represents a cut of \$1,100,000 from the original budget requirement and raises a question as to whether or not it is adequate enough to do an effective job on a nationwide scale.

Still another factor that must be considered before the proposed program can be launched is whether or not TOA will approve it. The organization's board and executive committee had approved the original

(Continued on back page)

"The Story of Vickie" with Romy Schneider
(Buena Vista, February; time, 108 min.)

There is much that is charming in this Technicolor, Viennese-made production about young Queen Victoria of England, centering around her ascendancy to the throne at the age of eighteen and around the romantic events that led to her marriage to her cousin, Prince Albert of Saxe-Coburg. Unfortunately, the picture suffers from choppy editing and from an inferior job of dubbed-in English dialogue, which is considerably distracting because it does not match the lip movement of the characters. Despite these handicaps, however, the picture should be received fairly well by better class movie-goers that patronize the art houses, where the story's charm and light humorous touches will best be appreciated. Romy Schneider, a pert and pretty Austrian actress, is impressive in the leading role, giving the characterization the demureness one expects to find in a teen-aged girl yet endowing it with the patience, tact and intelligence that made Queen Victoria a revered sovereign. The production values are lavish but the quality of the color photography is inconsistent in that it ranges from poor to excellent:—

Kept busy studying poise and British history, Victoria suddenly finds herself faced with the duties of a reigning Queen when William IV of England, her uncle, passes away. Her advisors and attendants, including her wilful mother, scramble for political position, but Victoria, stubborn and independent, sees through their selfish motives and places her trust in Lord Melbourne (Karl Ludwig Diehl), her dead uncle's prime minister, and asks him to head her government. A firm friendship grows up between the young Queen and the elder statesman, and under his guidance she serves England justly and well. Victoria balks when a movement is started by the royal family to find her a husband, and three royal candidates, including Prince Albert of Saxe-Coburg (Adrian Hoven), are invited to attend her birthday ball. Just prior to the ball, Victoria secretly leaves the palace for a trip to Paris, accompanied by Baroness Lehzen (Magda Schneider), her trusted confidante, and a valet (Rudolf Vogel). A storm compels them to seek shelter in Dover at a common inn, where she meets Albert under amusing circumstances. Neither one is aware of the other's identity, however, for each was traveling incognito. They fall in love after spending a romantic evening together, and Victoria, quite by accident, discovers his identity. Still concealing her own identity, she rushes back to London to preside at her birthday ball. Arriving at the ball, Albert is both shocked and delighted to find that the girl of Dover and the Queen are one and the same. Albert's stiffness, however, disappoints Victoria and leads her to believe that he had lost interest in her, but she realizes the truth when she learns that a monarch's hand is never asked in marriage. When she proposes marriage, the love-lorn but delighted Albert gathers her into his arms.

It was written, produced and directed by Ernst Marischka, based on the letters and diaries of Queen Victoria and on a comedy by Sil-Vara.

Family.

"Darby's Rangers" with James Garner
(Warner Bros., Feb. 22; time, 120 min.)

A good but overlong war melodrama, centering around the World War II exploits of a commando-type unit of American Rangers. The story's mixture of combat action, wartime romances, tragedy and broad comedy should go over pretty well with the general run of audiences, but the picture will need strong exploitation to draw at the box-office, for the players, though talented, are generally unknown, except for James Garner, who has won considerable popularity as the star of "Maverick," the high-rating television show. Garner, incidentally, turns in a very impressive performance as Colonel William Darby, who founded and organized the Rangers, and who personally led them when they spearheaded the landing assault on North Africa, the invasion of Sicily and the storming of the Anzio beachhead. Garner gives the characterization a human as well as coura-

geous quality, for he takes time out from his heavy war duties to help his men with their personal problems. The combat sequences have been staged in thrilling and realistic fashion. The comedy provokes considerable laughter, but there are spots where it is more silly than funny. Several of the sequences depict the American soldiers in a most uncomplimentary manner because of their disrespectful attitude toward European women.

The story, which includes several sub-plots, has Garner convincing the Pentagon that there is need for a commando-type fighting force in the Army. He is given the assignment to organize such a unit, to be known as the Rangers, and he assembles them from selected volunteers, aided by Jack Warden, his master sergeant. Garner takes his unit to Scotland, where they are put through an intensive training course by a British Commando officer. Upon completion of their training, the Rangers spearhead successful assaults in North Africa and Sicily but suffer a glorious defeat in the Anzio campaign, during which they succeed in blunting a big-scale German offensive. It ends with the surviving Rangers disbanded, and with a saddened but proud Garner returning to the Pentagon for reassignment. The sub-plots deal with the romances of several of the men during training and while at the battlefield. One concerns Stuart Whitman, a card sharp as a civilian, who makes a play for Joan Elan, a London bus conductress, who proves to be the daughter of titled parents (Reginald Owen and Frieda Inescort). Joan's aristocratic parents do not favor the courtship at first, but they give it their approval when they recognize that Whitman is basically decent and that his love for Joan is genuine. A second romance concerns Corey Allen, a ne'er-do-well "Romeo," who carries on an illicit affair with Andrea King, young wife of a middle-aged professor, in whose home he had been billeted. Learning of the affair, the professor gives Andrea her freedom. She joyfully rushes to camp to tell Allen the good news, only to learn that he had died in an accident. The third romance between Peter Brown, a comparative youngster, and Venetia Stevenson, a Scottish lass, has a happy outcome when her gruff father, a drill-master, becomes convinced of the boy's honorable intentions. A fourth romance between Edward Byrnes and Etchika Choureau, an Italian girl, is an involved emotional affair that comes to a happy conclusion after a number of misunderstandings concerning Byrnes' intentions and Etchika's pregnancy by a partisan fighter who had been killed in action.

It was produced by Martin Rackin and directed by William A. Wellman from a screenplay by Guy Trosper, as suggested by the book by Major James Altieri.

Adult entertainment.

**"Fort Dobbs" with Clint Walker,
Virginia Mayo and Brian Keith**
(Warner Bros., Feb. 8; time, 90 min.)

This western offers better than average marquee value in the names of Virginia Mayo and Clint Walker, who has gained considerable popularity as the star of the "Cheyenne" television series. As an entertainment, however, it is a routine picture of its kind, with a running time that is much too long for the formula tale it has to offer. The action centers around Walker as an accused murderer who eludes a sheriff's posse but who takes time out from his own troubles to protect a young widow and her little boy from marauding Comanches. Gunplay and fast action are served up in generous quantities and many Indians bite the dust before the closing sequence, but much of this suffers from repetition. Walker does good work as the tight-lipped, courageous hero, and Virginia Mayo is acceptable as the young widow who is attracted to him but who wrongly suspects him of murdering her husband. Brian Keith turns in an interesting characterization as a villainous desperado who crosses paths with Walker. The photography is fine:—

Although he had killed a man in self-defense, Walker finds himself accused of murder. He flees into hostile Comanche territory, pursued by a sheriff's posse, and comes across the body of a dead man with an Indian arrow in his back. By changing clothes with the dead man and throwing

the body into a gorge, Walker leads the posse to believe that he had been killed by the Indians. Making his way on foot, he comes to a ranch occupied by Virginia Mayo and her 9-year-old son (Richard Eyer). He warns them about the marauding Comanches and advises them to seek the safety of Fort Dobbs. Virginia rejects the advice, adding that she was waiting for her husband to return from a trip. But she changes her mind quickly when Walker's blazing guns break up a sudden Indian attack. She gratefully accepts his offer to escort her to the fort, but en route she recognizes Walker's jacket as one that belonged to her husband and accuses him of killing her man. He tries to explain but to no avail. Despite her open hatred, Walker continues to offer Virginia his protection and even saves her from the unwelcome advances of Brian Keith, a notorious gun runner, with whom they had crossed paths. Upon reaching the fort, Walker finds that the Comanches had massacred all the soldiers. Just as he prepares to leave, a wagon train approaches the fort, hotly pursued by the Indians. Walker joins the battle and helps the wagon train reach the security of the fort, only to learn that it was led by Sheriff Russ Conway, who had been on his trail. Conway reveals that he had found proof of Walker's innocence, and he informs Virginia that her husband really had been killed by the Comanches. Meanwhile the Indians launch a fresh attack on the fort and Walker manages to ride out to seek help. He comes upon Keith, who had a load of repeating rifles, which could turn back the Indians. Keith refuses to give them up to save the whites and attempts to shoot Walker, but the latter proves faster on the draw and kills him. Walker then returns to the fort with the rifles, which prove decisive in routing the redskins. It ends with Walker, Virginia and her boy heading for a new life together in Sante Fe.

It was produced by Martin Rackin and directed by Gordon Douglas from a screenplay by Burt Kennedy and George W. George. Family.

"The Quiet American" with Audie Murphy, Michael Redgrave and Claude Dauphin

(United Artists, January; time, 120 min.)

If an award would be given to the most garrulous picture of the year, this one would win the prize without difficulty. It subjects the spectator to incessant talk throughout its overlong two-hour running time, and mitigating against its acceptance by the rank-and-file movie-goers is the fact that the talk is mostly ideological, for it is concerned with arguments for and against the idea of a "Third Force" in Indo-China, rather than just a choice between Communism and Colonialism. Intellectual picture-goers may find food for thought in what is said by the principal characters, but the meaningful dialogue probably will go over the heads of the general run of movie patrons and, as a consequence, they will find little in the picture to entertain them. Aside from the story's concern with political ideologies, it offers nothing worthwhile except to show that a young American who believes in the "Third Force" falls in love with the Vietnamese sweetheart of a married British war correspondent who, motivated by jealousy and by opposition to the American's ideas, helps bring about his assassination. Dramatically, its impact is ineffectual. The explosion of a bomb in a public square and the destruction of a wooden watchtower by Communist forces offer the only excitement in the otherwise slow-paced action. Most of the picture was shot on location in Saigon, providing the proceedings with authentic and interesting backgrounds. The photography is good:—

Michael Redgrave, an English journalist stationed in Saigon and covering the war in Indo-China, is questioned by police inspector Claude Dauphin about Audie Murphy, a young American, who had been murdered on the night of the Chinese New Year. Denying complicity in the killing, Redgrave recalls that he and Giorgia Moll, his sweetheart, had first met Murphy in a cafe. He had been an idealistic graduate student in political science, completely dedicated to the idea of a "Third Force" in Indo-China, much to Redgrave's annoyance. Murphy had become attracted to Giorgia, and he told Redgrave that he planned to propose marriage

to her unless he (Redgrave) planned to marry her himself. Giorgia had rejected Murphy after Redgrave had written to his wife in England asking for a divorce. His wife, replying, had refused to grant the divorce, but he had kept this information from Giorgia. Shortly thereafter Giorgia had discovered the truth and she had left him for Murphy. Meanwhile Redgrave had discovered evidence that convinced him that Murphy, to put over his idea of a "Third Force," was engaged in terrorist activities, which were being blamed on the Communists. To save innocent people from further slaughter, Redgrave had cooperated with the Communists in setting up a trap that had resulted in Murphy's murder. In the complicated and somewhat obscure events that follow, Dauphin traps the actual murder but does not reveal this to Redgrave until after he strips him of his intellectual pretenses and informs him that, because of his obsessive jealousy, he had been duped by the Communists to help them remove one of their enemies. Shortly thereafter Redgrave receives a cable from his wife agreeing to a divorce. He locates Giorgia to give her the joyful news, but she rejects him because he could never give her the true love and understanding that she had experienced with Murphy. Friendless and dazed, Redgrave walks out into the night.

It was produced and directed by Joseph L. Mankiewicz from his own screenplay, based on the novel by Graham Greene.

Adult fare.

"Gunfire at Indian Gap" with Vera Ralston, Anthony George and George Macready

(Republic, Dec. 13; time, 70 min.)

Just a moderately entertaining program western. It should slip by as a supporting feature wherever this type of picture is favored. Centering around a young Mexican who is wrongly suspected of being an outlaw and who is blackmailed by the outlaw leader into transporting a stolen payroll, the story offers little that is unusual and concentrates more on the development of characterization than on action. Nevertheless, it offers enough gunplay and hard-riding to satisfy the indiscriminating western fans. The production values, direction and acting are of average quality. The black-and-white photography, in *Naturama*, is good:—

When three outlaws attack a stagecoach carrying a large payroll, sheriff Barry Kelley thwarts the robbery attempt and kills one of the outlaws. The other two, George Keymas and John Doucette, escape after wounding the driver. While the stage stops at a relay station to give the driver emergency treatment, another stage arrives, bringing with it Anthony George, whose horse had broken a leg. The sheriff suspects George of being one of the outlaws and detains him, despite his protests of innocence. Vera Ralston, an employee at the relay station, sympathizes with George, falls in love with him and plans to help him escape to Mexico. George Macready, a passenger on the stage that was attacked, reveals himself to George as head of the outlaws and, under threat of implicating him in the attempted holdup, black-mails him into taking the payroll money when he escapes with Vera and to meet him at a mountain pass. Vera helps George to escape, unaware of this arrangement. Later, when Vera discovers the payroll in George's possession, he explains the circumstances and tells her that he means to return it, but she does not believe him. The pair are soon joined by Macready, Keymas and Doucette. Macready gives George an equal share of the loot and forces him to become one of the gang. In the events that follow, Macready kills Keymas in an argument, and then finishes Doucette, who was about to shoot George for trying to protect Vera from his unwanted advances. With only Macready remaining, George demands the payroll money from him to return it to the sheriff. This leads to a showdown gun battle, which attracts the pursuing sheriff to the scene. Macready tries to shoot the sheriff, only to be shot dead by George. His innocence established, George rides off with Vera to start life anew.

It was produced by Rudy Ralston and directed by Joe Kane from a screenplay by Barry Shipman.

Unobjectionable morally.

plan at the Miami convention, but the revisions made in the finalized plan require that it be reapproved. How soon this can be accomplished, if at all, remains to be seen. Assuming, however, that reapproval will be forthcoming, the next problem that will have to be overcome is to raise from TOA members and other exhibitors \$1,150,000 as exhibition's share of the required financing.

There can be no question that a nationwide business-building plan, to be successful, will need maximum exhibitor cooperation and financial support, but it is doubtful if this will be easy to attain, mainly because of strong exhibitor opposition to sharing in the cost of the Academy Awards telecast. Moreover, the long delay in getting started on the program, and the hush-hush tactics that are being employed now that it is finalized, will make many a small exhibitor feel that participation in the program hardly will be worth his time.

The uncertainty surrounding the potential worth of the proposed promotional campaign, coupled with the fact that much more time may elapse before it gets off the ground, makes it imperative for the exhibitor to depend on his own initiative and his own aggressive showmanship to attract customers to his box-office. He can no longer afford to wait for a lagging all-industry campaign that is still in the talking stage almost two years after it was first conceived for the purpose of boosting attendance.

Showmanship, properly applied, has long been the essence of our business, and there is a wealth of practical exploitation and merchandising ideas available to the exhibitor if he will make an effort to obtain them. Perhaps the best source of information is at an exhibitor gathering where tested and proven ideas can be exchanged with fellow showmen. At the recent National Allied convention at Kiamesha Lake, N.Y., the hit of the meeting was a special three-hour business-building session that proved most rewarding and constructive to all who attended and listened to different exhibitors present ideas that had attracted more patrons to their theatres. Regional exhibitor associations would do well to organize such promotional meetings without delay for the mutual benefit of their members.

There are other valuable sources of information for the theatreman, but an outstanding one that comes to mind is "A Showman's Guide for Better Business," a manual that was prepared by 20th Century-Fox and made available to all exhibitors back in 1950 in connection with the company's "Movies Are Better Than Ever" campaign. The "Guide," which was adaptable for every type of theatre, regardless of size, presented an informative array of articles that offered invaluable advice to the exhibitor on how to stimulate greater interest in movie-going, and the information contained therein is as pertinent today as it was in 1950. If enough exhibitors would display interest in this manual, 20th-Fox might be prevailed upon to reproduce it at a nominal cost.

To repeat what was said recently in these columns, the greatest mistake an exhibitor can make during the current box-office depression is to sit back and hope for miracles. The theatreman who is willing to roll up his sleeves and go to work will be giving himself a fair chance to survive. There is no shortage of money and customers, but, to quote Charlie Einfeld, 20th-Fox's alert publicity and advertising chief, "You must go after them!"

"Oregon Passage" with John Ericson, Lola Albright and Edward Platt

(Allied Artists, Dec. 29; time, 82 min.)

Photographed in CinemaScope and DeLuxe color, this blood-and-thunder melodrama about Indians versus the Cavalry is a fair program picture of its kind. The story follows a familiar formula in that the commandant of the Cavalry once again is depicted as an obstinate disciplinarian whose stubbornness causes the death of many of his men. The characterizations are stereotyped and the action is somewhat confusing, but it should get by with the indiscriminating melodrama-loving fans because it moves along at a fast pace and offers plentiful fighting between the Indians and the military. John Ericson is good as an heroic young lieutenant, and so is Tony Gerry, as an Indian maid who wins his heart. The fine color photography enhances the beauty of the outdoor backgrounds:—

Ericson, temporary commandant of a U.S. Cavalry outpost, raids what he believes is the hiding place of Black Eagle (H. M. Wynant), the Shoshone chief, only to find that it is a ceremonial camp. During the raid he rescues Toni, an Indian beauty from another tribe, who had been kidnapped as the intended wife for Black Eagle. At the fort, he places Toni in care of Judith Ames, daughter of Sgt. Walter Barnes. Major Edward Platt, the new commandant, takes over the fort and proves to be insanely jealous of Lola Albright, his beautiful wife. His first official act is to order the former commandant taken to prison, but the arresting group is waylaid and murdered by the Shoshones. Lois, who had been in love with Ericson prior to her marriage, attempts to rekindle the romance, but he rejects her for Toni. Platt forms a patrol to find Black Eagle, but the foray ends in disaster when all but Platt and Barnes are slain, with Black Eagle swearing to kill every white man until he recaptures Toni. Matters reach a climax when Lola and Judith are captured by the Shoshones and taken to Black Eagle's hideout. Platt, accompanied by Ericson, finds the hideout and sees torture instruments being prepared for the two women. Unable to stand the pressure, he attempts to rescue Lola only to be slain with her. Judith escapes, and the Shoshones stage an abortive raid on the fort. Ericson goes after Black Eagle and kills him in a hand-to-hand fight.

Lindley Parson produced it and Paul Landres directed it from a screenplay by Jack DeWitt, based on the novel by Gordon D. Shirreffs.

Family.

BRIEF REVIEWS

"The Fighting Wildcats," with Keefe Brasselle, is a routine melodrama that is best suited for lower-half billing. 74 minutes.

"Outcasts of the City," with Osa Massen and Robert Hutton, is an inconsequential program melodrama of love and murder in post-war Germany. 61 minutes.

Full reviews of the above Republic releases will appear next week.

A KIND READER

Gentlemen:

It is amusing to me to hear film salesmen howl in anguish when I read excerpts of your Reports. Some of their comments would make good printing. Keep up the good work.—Edward Gordon, Carver Theatre, Orlando, Fla.

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MORE ON THE NEED FOR SELF-HELP

In a bulletin issued from his Washington headquarters last weekend, Abram F. Myers, National Allied's board chairman and general counsel, declared that "every day the prospects for a united business building plan in time to help the theatres this winter become dimmer."

Pointing out that "exhibitors and the trade press seem to realize this because in editorial columns and among exhibitor organizations more and more stress is being put upon the need for self-help by theatre men," Myers announced that at the forthcoming 1958 National Drive-In Convention, which will be held in the Kentucky Hotel, Louisville, February 11, 12 and 13, plans are being formulated to make business building the principal theme of the convention, with special emphasis on the need for self-help.

"Allied," stated Myers, "is proud of the splendid work being done by Allied leaders and members in Baltimore, Detroit, Chicago, Cleveland, Pittsburgh and elsewhere to promote theatre attendance. These leaders will tell the assembled drive-in operators what they are doing to improve business in their cities and how they are doing it."

Myers added that business building also will be a main topic on the agenda for National Allied's board meeting, which will be held in Louisville on February 9 and 10, preceding the Drive-In Convention.

"It is Allied's idea," declared Myers, "to make February 9-14 SELF-HELP WEEK for exhibitors."

Allied is indeed following a wise course in advocating that the exhibitor depend on his own aggressive showmanship methods to promote greater theatre attendance rather than wait for a united business building plan to be put into operation.

As of this writing, the all-industry business building plan approved several weeks ago by the MPAA is still floundering around, and the TOA leadership, which is the only exhibitor group that knows the contents of the plan, has not yet approved it. Assuming, however, that TOA will approve the plan, there is now a very definite question as to whether or not other exhibitor groups will find it acceptable.

As stated in these columns last week, the exhibitor can no longer afford to wait for a lagging all-industry campaign that is still in the talking stage after almost two years of discussion. Further inaction will be an invitation to disaster. If your business is sick and needs a cure, the best remedy available to you at the present time is self-reliance.

SKOURAS COMES THROUGH AGAIN

Apropos of National Allied's interest in business building on a self-help basis, this paper was indeed gratified to learn from another bulletin issued by Mr. Myers this week that he took speedy action on our suggestion (published in last week's issue) that the booklet entitled "A Showman's Guide for Better Business," issued back in 1950 by 20th Century-Fox, is an outstanding source of information for the theatre man on how to stimulate greater interest in movie-going.

This paper suggested also that, if enough exhibitors would display interest in this manual, 20th-Fox might be prevailed upon to reproduce it at a nominal cost.

Writing under the heading, "Thank You Mr. Skouras," Myers points out that the booklet, which was prepared under the guidance of S. Charles Einfeld, 20th-Fox's Vice-President in charge of Advertising, Publicity and Exploitation, "was a reliable compendium of the art and practice of showmanship," adding that "a reexamination of the booklet shows that it is as good today as when it was issued and certainly the valuable information contained therein never was more needed."

Myers goes on to say that he wired 20th-Fox inquiring if it had enough copies on hand to supply one to each exhibitor who will attend Allied's 1958 National Drive-In Convention in Louisville, and that, although the booklet is out of print, Spyros P. Skouras, president of the company, ordered additional copies to be printed in time for distribution at the convention. Thereafter, according to Myers, the booklet will be available in large quantities to exhibitor organizations applying therefor.

That Spyros Skouras quickly offered his cooperation in this urgent matter will come as no surprise to most exhibitors, for he always has shown a sincere willingness to do all he possibly can to help theatre owner improve their lot.

KIND WORDS FROM ALLIED FOR TWO FILM EXECUTIVES

Elsewhere in the bulletin issued by Abram F. Myers this week, he stated that Allied is happy to announce that Joseph R. Vogel, president of Loew's, Inc., will address the banquet of the National Drive-In Convention in Louisville on the evening of February 13.

"Mr. Vogel," said Myers, "presided over Loew's theatre operations for many years and gained an enviable reputation as a showman. As a circuit executive he did not attend many exhibitor meetings and, as a result, is not personally known to many exhibitors.

(Continued on back page)

**"Crash Landing" with Gary Merrill,
Nancy Davis and Irene Hervey**
(Columbia, February; time, 76 min.)

The outstanding characteristic of this tense and exciting program melodrama is the fact that the action is so true to life that one feels as if present in a real-life occurrence. The story deals with the harrowing experience undergone by the crew and passengers of a transatlantic plane when two of its engines fail and it becomes necessary to ditch the plane in mid-ocean. The realistic manner in which the ditching operation is carried out is frightful to watch because of the danger that many lives may be lost. Adding to the suspense and excitement is the radio communication between the disabled plane and a Navy destroyer, which guides the plane in the ditching operation and rescues all concerned without the loss of even one life. Worked into the proceedings are the reactions of the different passengers who display either fear or courage, and the humanizing of the plane's captain, a stern, unbending man, who was as harsh with his family as he was with his crew. The photography is fine:—

Midway over the Atlantic Ocean, two engines fail on a passenger plane bound from Lisbon to New York. Gary Merrill, the captain, keeps the plane aloft on the remaining two engines and warns the passengers that he may have to ditch the ship. Meanwhile he establishes radio contact with a Navy destroyer and receives an offer of assistance. After consultation with members of his crew, Merrill decides to wait for dawn before ditching and so informs the destroyer. Dawn breaks and the crew members are assigned to different posts. The passengers are alerted and given specific instructions on how to minimize the shock. The ditching is successful, and the destroyer, waiting nearby, dispatches boats that rescue all concerned. The last person to leave the plane is Merrill, now a warmly human man who is hardly recognizable to his crew. Returning to his home, Merrill restores harmony in his family by being a better husband to Nancy Davis, his wife, and by acting kindlier to his 10-year-old son, whom he had chastised recently for telling a white lie.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Fred Freiberger. Family.

**"Lafayette Escadrille" with Tab Hunter and
Etchika Choureau**
(Warner Bros., no rel. date set; time, 93 min.)

Movie-goers who will be attracted to this picture in the belief that they will see a dramatization of the Lafayette Escadrille, the famed American unit of the French Air Force in World War I, are in for a sad disappointment, for the story has very little to do with the exploits of that famous flying group. What is offered instead is a decidedly synthetic and somewhat distasteful story about a hot-headed young American who joins and deserts the unit after striking a French officer, and who holes up in the room of his French sweetheart until given an opportunity to regain his self-respect. The story's artificiality, coupled with the fact that the players go through their paces like puppets, robs it of any genuine dramatic impact. A tawdry and most unpleasant story angle has the hero visiting a house of prostitution, where he talks the madam into hiring him as a procurer so that he

might earn enough money to flee the country with his sweetheart. Comedy, much of it in a slapstick vein, has been worked into the sequences concerned with the training of the American volunteers, but most of this is so forced that it falls flat. As a matter of fact, the French drillmaster, as well as other French officers, are made to look so foolish that the characterizations may well offend the French people. The action does not take to the air until the closing reel, where about five minutes of the footage is devoted to some fairly thrilling dog fights with enemy planes, but these are not too impressive and certainly not enough to overcome the mediocrity of the whole:—

Tab Hunter, ne'er-do-well son of a wealthy Boston manufacturer, is beaten by his irate father for attempting to steal an automobile. Angered, Hunter runs away to Paris with several friends and joins the Foreign Legion to help France fight Germany in the early years of World War I. While awaiting assignment in the Lafayette Escadrille, Hunter visits a Parisian saloon where he meets Etchika Choureau, a French girl of questionable morals, with whom he spends the next ten days before reporting to the Avord training camp. Etchika writes Hunter that she had given up her sordid life to become a Paris subway conductress, and he goes AWOL to see her. Upon his return to camp, Hunter strikes Marcel Dalio, a drill instructor, who was trying to make him stand at attention and is promptly arrested. His friends help him to escape from the guardhouse, and he makes his way to Etchika's room in Paris, where he hides out as a deserter and takes her as his wife "before God" because he dared not leave the room to secure a marriage license. His self-imprisonment soon becomes unbearable, and one night he steals out to the house of prostitution where Etchika had been employed and obtains a job as a procurer so that he might earn enough money to escape to South America with her. When the United States enters the war, Hunter, in the course of his "work," reveals his desertion to Paul Fix, a two-star general, who uses his influence to get him into the U. S. Air Force. His self-respect restored, Hunter learns to fly and in due time distinguishes himself in combat. It ends with his being granted a leave to go to Paris, where he and Etchika are married in a church.

It was produced and directed by William A. Wellman from a screenplay by A. S. Fleischman, based on a story by Mr. Wellman.

Adult fare.

**"Lost Lagoon" with Jeffrey Lynn,
Lelia Barry and Peter Donat**
(United Artists, February; time, 79 min.)

Mildly entertaining program fare is offered in this romantic melodrama. Centering around an harassed, middle-aged married man who finds happiness on a tropical island after allowing his wife to believe that he had been lost at sea, the story is too patly contrived and lacks conviction. As a matter of fact, the entire action seems to have been invented by the author to bring about the reformation of a grasping, extravagant wife, who is not worth it, for she is not shown doing anything worthwhile. Some light comedy has been worked into the proceedings, as well as some calypso music and singing. The direction and acting are adequate, and the photography fair:—

Overburdened with debt because of the extrava-

gances of his wife, Jeffrey Lynn goes to Miami to borrow some money from his brother in law, a shrewd but successful businessman. He joins him on a fishing trip and a severe storm compels them to abandon ship. As he rushes out of the cabin, Lynn picks up an envelope crammed full of money, accidentally dropped by his brother-in-law. Clinging to driftwood, Lynn is washed up on a small Caribbean island, where he is found and given first aid by Lelia Barry, a lame but attractive young woman, who lived there alone with several native servants. He learns that her grandfather, who had died recently, had leased the island with intentions to turn it into a vacation resort, but he had abandoned the idea because of a shortage of funds. Recuperated from his ordeal, Lynn returns home and, without revealing his presence, overhears his wife and brother-in-law discussing his "death" and the problems connected with collecting the insurance on his life. Still hiding the fact that he is alive, Lynn returns to the island and persuades Lelia to let him become her partner in turning the island into a resort, financed by the money he had found on the boat. In the process of their work, Lynn and Lelia fall in love and live a blissful existence. Complications suddenly pile up when Lynn is traced to the island by an insurance investigator, and when Peter Donat, a former sweetheart of Lelia's, with whom she had had a disagreement, shows up and asks her to marry him. Shortly thereafter Lynn's wife arrives, promises to reform and asks him to return to her. After much soul-searching, coupled with the realization that Lelia still loved Donat, a much younger man, Lynn decides to give up the island paradise to start life anew with his wife.

It was produced and directed by John Rawlins from an original screenplay by Milton Subotsky.

Adult fare.

"Going Steady" with Molly Bee, Allan Reed Jr. and Bill Goodwin

(Columbia, February; time, 79 min.)

A fair family-type program comedy-drama, centering around two teen-aged youngsters whose efforts to keep their marriage secret hits a snag when the youthful bride becomes pregnant. The featherweight story follows an anticipated course and offers few surprises, but the situations are pleasantly amusing and offer enough chuckles to keep one entertained throughout. No one in the cast means anything at the box-office, but all handle their stereotyped characterizations in competent if not distinguished style. The photography is good:—

Molly Bee and Alan Reed, Jr., both eighteen, attend high school together and are very much in love. Over the objections of Bill Goodwin, her blustering father, but with the approval of Irene Hervey, her understanding mother, Molly attends a weekend basketball game and dance in another town. There, she and Alan are married by a local Justice and spend their wedding night in a rented cottage. Returning to their respective homes, they agree to keep their marriage secret until they graduate a few months hence. Complications arise, however, when Molly discovers that she is pregnant. She informs her parents about it. Irene reacts philosophically to the bombshell news, but Goodwin becomes infuriated. He eventually calms down and, upon the advice of Irene, agrees

that Alan should move into their house so that the newlyweds can live together. Goodwin gradually softens towards Alan and gives him a job in his hardware store after school. He accepts the job unwillingly and soon makes it clear that he does not like the hardware business and wants to select his own profession. Moreover, he insists that he and Molly be completely independent and that they make their own way without outside help. As a start, he suggests that they move to a place of their own, but Goodwin protests that Alan is in no position to provide a comfortable home for his daughter. This leads to a rift between the newlyweds, with Alan moving out by himself. Several weeks later, at the school graduation exercises, a prominent business executive delivers an impressive speech about the importance of persons assuming their own burdens in life. As a result, Molly throws herself into Alan's arms and promises to obey his wishes, while Goodwin vows to get over his old-fashioned ideas.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Budd Grossman, based on a story by himself and Sumner A. Long.

Family.

"The Fighting Wildcats" with Keefe Brasselle, Kay Callard and Karel Stepanek (Republic, Dec. 27; time, 74 min.)

This routine melodrama is best suited for the lower half of a mid-week double bill. The story is neither overly interesting nor pleasant although the action provides several moments of suspense. The ending has the principal characters, including the "hero," played by Keefe Brasselle, paying for their misdeeds, thus avoiding the happy conclusion normally found in pictures of this type. The production was filmed in England, and the direction, acting and production values are only fair. Incidentally, the title does not seem to have any connection with the plot:—

Brasselle, an American engineer, receives \$5,000 for dynamiting a desert oil well fire and saving the entire oil field. Seeking relaxation, he goes to London to visit Kay Callard, his girl-friend. There, he is contacted by Karel Stepanek, a gun smuggler, to arrange for the dynamite-murder of Alex Gallier, a mid-eastern diplomat, who was en route to London on a peace mission. He agrees to do this for \$100,000, and makes his headquarters in an empty house located on the route to be taken by Gallier from the airport. British Intelligence gets an inkling of the plot and tries to track down Brasselle. Meanwhile Brasselle confides to Kay that the job is a big one but he skips the details and makes arrangements to leave the country with her after the job is done. Brasselle sets up the dynamite charge and waits with Stepanek for Gallier's car to pass. Kay, reading about Gallier's arrival, realizes what Brasselle is going to do and tries to stop him. He attempts to warn her away, but Stepanek, thinking that Brasselle is weakening, sets off the charge and kills Kay. He then shoots Brasselle. Before the latter dies, he kills Stepanek with a well-placed grenade. It ends with Gallier shaken but unhurt.

It was produced by Derek Winn and Kay Luckwell, and directed by Keefe Brasselle from a screenplay by Norman Hudis, based on a story by Lance Hargreaves and Norman Hudis.

Adults.

"Allied is impressed by the quiet competence with which Mr. Vogel is striving, not only to preserve Loew's, but to restore it to its former eminence as a producing and distributing organization. It admires him for what he is accomplishing in the face of great difficulties. Allied knows there is a desire among exhibitors to meet him and to know him, and is confident that his appearance will attract many to the convention to greet him. Allied also is confident that the good impression he will make will enhance the good will and prestige of his company.

"All exhibitors are looking forward to the day when Leo's roar, often repeated, will herald the showing of entertaining box-office pictures."

Continuing in this complimentary vein, Myers had this to say under the heading, "Exhibitors as Film Executives":

"History shows that not all exhibitors who became the chief executives of film companies remember with sympathy or understanding the problems of the theatre owners.

"Exhibition as an important composite part of the motion picture industry is proud of Messrs. Skouras and Vogel, two great exhibitors who have reached the top in two top-notch companies and still remember that they were once theatre men.

"The film companies have their problems, as anyone studying their financial statements will appreciate. But Messrs. Skouras and Vogel, loving the business as they do, are doing their best to keep the theatres supplied with film, and for that they rate cheers.

"Most exhibitors and many others think that distribution methods, policies and practices need re-appraisal and overhauling. When the time comes for this, and it should be soon, we hope that these great former exhibitors, with their expert knowledge of theatre operations and problems, will take an active part and not leave all exhibitor contacts and all decisions to sales managers and the company lawyers."

POSITIVE ACTION

Rather than merely wail about the sale of post-1948 pictures to television, exhibitor members of the Allied Theatre Owners of New Jersey have decided to do something positive about the matter by refusing to book pictures offered by producers and distributors who have indulged in such TV sales.

Moreover, the membership, at a meeting held last week, adopted a motion instructing its representatives to inform National Allied's board of directors, at the forthcoming Louisville meeting, of the unit's stand, and to urge the board to recommend to the national membership that consideration be given "to the stupidity of further supporting those producers who are selfishly destroying the motion picture business" by making post-'48 product available to television.

Following the meeting, Sidney Stern, New Jersey Allied's president, disclosed to trade paper reporters that his members had singled out for criticism Stanley Kramer, for "High Noon"; Romulus Productions, for "Moulin Rouge"; Sam Spiegel, for "The African Queen"; and John Bryan, for "The Purple Plain." All four films were recently shown on television.

The members directed their fire also against Republic, which has just licensed more than 200 of its

post-48 features to six NBC stations in different parts of the country. Included in the deal are such John Wayne blockbusters as "The Quiet Man," "The Fighting Kentuckian" and "The Sands of Iwo Jima."

Last week, WRCA-TV, NBC's outlet in New York, telecast "The Last Command," starring Sterling Hayden, which Republic released to the theatres in August, 1955, and which was exhibited in many theatres during 1956 and 1957. As a matter of fact, "The Maverick Queen," starring Barbara Stanwyck and Barry Sullivan, is a 1956 release included in the TV deal and probably will be telecast in the very near future, thus lending credence to the public's mistaken belief that most, if not all, current motion pictures will shortly be shown on television.

Although Republic has stopped production on theatrical features, it still has quite a number of pictures that are in current release and that are set for future release. If exhibitors throughout the country follow the lead of the New Jersey Allied exhibitors, Republic will soon learn that the loss in theatre revenue may very well wipe out its profits from TV sales.

"Outcasts of the City" with Osa Massen, Robert Hutton and Maria Palmer (Republic, Jan. 10; time, 61 min.)

A minor program melodrama. Set in post-war Germany, it offers a sketchy tale of romance and murder, centering around the deep love that develops between an American pilot and a German girl, and around the complications that arise when she rejects her former sweetheart, an arrogant Nazi officer, who seeks revenge and loses his life in a murder plot that backfires. There is nothing very believable about the story, which suffers from a lack of coherence and clarity, and even though it has a short running time it impresses one as being insufferably long. The direction and acting are ordinary, and the photography fair:—

Forced down in Germany during the war, Robert Hutton, an American Air Force Lieutenant, is aided by Osa Massen, a German girl, who keeps him hidden in her shack until the occupation forces take over her country. They fall deeply in love and, though fraternization is prohibited, they continue to see each other secretly and are married by an understanding priest. Complications arise when George Neise, a German officer and former sweetheart of Osa's, returns from the battlefield and unsuccessfully tries to resume their relationship. Bitter and jealous over her love for Hutton, he decides to seek revenge. He makes love to Maria Palmer, a former friend of Osa's but now a woman of questionable morals, who joins him in a plot to get Hutton out of the way. The plot backfires, however, and Neise is killed. All evidence points toward Hutton as the killer, and at a court martial Maria perjures herself to have him convicted. In the course of events, Osa, aided by the priest, convinces Maria that Neise had used her as a tool for vengeance. Her last minute testimony saves Hutton from execution and he and Osa look forward to a brighter future together.

It was produced and directed by Boris L. Petroff from an original story and screenplay by Stephen Longstreet.

Adult fare.

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THE BUSINESS-BUILDING CAMPAIGN

The long-delayed business-building and public relations campaign has received the approval of the majority of the major theatre circuits and is now ready to be launched. This was disclosed at a press conference held this week at the New York headquarters of the Motion Picture Association of America.

Present at the conference in addition to MPAA officials headed by Eric Johnston, were representatives of COMPO and of the Theatre Owners of America, which has approved the amended plan, as well as representatives of the Independent Theatre Owners Association of New York and the Metropolitan Motion Picture Theatre Owners Association, which have not yet given their approval to the program. It was stated that representatives of National Allied were invited to attend the press conference but none attended.

Samuel Rosen, a director of TOA and vice-president of Stanley Warner Theatres, spoke in behalf of Ernest Stellings, TOA's president, who was unable to attend, and stated that a majority of the TOA board had approved the plan. He added that his own circuit as well as National Theatres and American Broadcasting-Paramount Theatres had committed themselves to support the program financially, with contributions to be based at the rate of one-half of one per cent of film rentals paid by them during 1957. Contributions from all other exhibitors participating in the program will be based on the same formula.

Roger Lewis, of the MPAA Advertising and Publicity Directors Committee, stated that the initial budget of the campaign has been set at \$2,300,000, to be shared equally by exhibition and production-distribution. A breakdown of how the fund would be expended was listed by Lewis as follows:

The telecast of the Academy Awards in March, which will be the opening gun in the campaign, \$570,000 to \$600,000.

The placement of newspaper advertisements to appear once a week in cities with a population of 50,000 and up, \$950,000.

A national radio campaign, \$300,000.

Public relations, \$150,000.

Administration costs and production expenses, \$250,000.

Except for the public relations phase, which will be projected for a full year, the other projects will cover a six-month period. It was made clear, however, that it was not the intention to make the campaign a "flash in the pan" effort. Hope was expressed that it will be a continuing effort that would extend over the next five or ten years.

Other than a general outline of the aforementioned projects, no other details of the business-building program were made available to the press. It was indicated that many of the details still have to be worked out.

It is interesting to note that those who spoke at the press conference, including Johnston, Rosen, Lewis and Abe Montague, took particular pains to stress and emphasize that it is an all-industry business-building program, designed to benefit every one. It was obvious to this observer, however, that the all-industry angle was emphasized by the speakers because of their awareness that considerable exhibitor resent-

ment has arisen over the fact that the MPAA, in setting up the program, has been dealing with TOA to the exclusion of other exhibitor groups.

This resentment was made evident by Sol Schwartz, head of the RKO Theatres, who, too, attended the conference. Schwartz agreed to have his circuit participate in the campaign, but he made it clear, despite the prior assurances of the different speakers, that the campaign must truly be an all-industry effort. He voiced his disapproval of TOA's close identity with the project and pointed out that his own circuit is not a member of TOA.

In the opinion of this paper, the fact that leaders of other exhibitor organizations have not rushed forward with pledges of support for the campaign is due, not to hurt feelings, but to a cautious attitude that a business-building program that was amended in secrecy and that was submitted for approval only to TOA, which represents mainly the large circuit theatres, may not be of benefit to all theatres.

That National Allied has taken such a cautious attitude is evidenced by a bulletin it issued this week concerning the agenda of its board meeting, which will be held in Louisville on February 9 and 10. Pointing out that the Allied board will turn its attention to ways and means for stimulating theatre attendance, the bulletin stated that "first, the board will consider whether the industry's best kept secret, the so-called MPAA-COMPO-TOA business building plan, is likely to get off the ground in the foreseeable future, and, if so, whether it will offer anything of value to subsequent runs, small town theatres and drive-ins who predominate in Allied." The bulletin added that Allied is trying through its New York representatives to obtain an authentic version of the plan for study in Louisville.

Still another indication of this cautious exhibitor attitude is a statement made this week by Harry Brandt, president of the ITOA, as reported in *Film Daily*. Brandt is quoted as saying that, though he favors a business-building campaign, the way the proposed campaign is set up is "not interesting" to him. He added that he is against the business-building plan as long as "no one person of stature who enjoys the complete confidence of the industry and who can devote his full time to the job" is named to lead the campaign. He further stated that, unless this is done, he will use his influence to get the ITOA not to go along with the campaign.

It is interesting to note, incidentally, that the approval given the campaign by TOA's board and executive committee was not unanimous, indicating that there must have been considerable opposition to the plan within the organization.

From the details that have been made available about the plan thus far, this paper cannot see how it can properly be called an "all-industry effort" intended "for the benefit of all of us."

For example, the \$600,000 that will be expended for the Academy Award telecast will be a one-shot exploitation effort that, in terms of selling tickets, will call attention to relatively few pictures, which either have played most of the theatres or have not yet been put into general release. In the latter case, the wide publicity given the pictures will serve to benefit mainly the key-run theatres in large cities, for it will be many months before they will be made available

(Continued on back page)

"Chase a Crooked Shadow" with Anne Baxter, Richard Todd and Alexander Knox

(Warner Bros., March 8; time, 87 min.)

Suspense, intrigue and mystery are dished out in absorbing fashion in this melodrama, which was filmed in England and in Spain. It is the kind of story that will keep viewers guessing as to the meaning of certain events and characterizations. They will wonder about the sanity of Anne Baxter and the motives of Richard Todd, who claims to be her brother even though she insists that he is dead. Additionally, they will speculate as to whether or not the police are compounding a felony by some of their actions. In short, it is a well plotted tale that makes the most of each situation until the climax, where it takes a somewhat far-fetched turn. The direction is expert and the acting skillful. The action takes place against interesting backgrounds and settings, and the photography is good:—

Anne is still recuperating from the shock of her wealthy father's suicide and the death of her brother in an auto accident when Todd appears one night and, claiming to be her brother, takes over her home. He installs Faith Brook as the housekeeper and Alan Tilvern as the butler. Anne orders him from the house and calls the police when he refuses to leave. Todd convinces commissioner Herbert Lom that he is Anne's brother by producing a passport, a letter of credit and other verifying documents. She turns to Alexander Knox, an old friend, for assistance, but he, too, acknowledges Todd as her brother. The latter claims that it was a friend who had crashed and died in the car accident one year previously. Anne feels that Todd and his associates are after a fortune in diamonds, which she had hidden before her father died, and she agrees to turn the gems over to them. Lom believes part of her story and decides to do some investigating, but he announces that a check of Todd's fingerprints again prove his claim. Anne tries to make a get-away with the diamonds but is caught. Under pressure, she confesses that she fixed the brakes on the car that crashed because she did not want her brother to get away with the jewels. It turns out that Todd and his associates are connected with the police and that they suspected her of being involved in the diamond theft and in the death of her brother.

It was produced by Douglas Fairbanks, Jr. in association with Thomas Clyde, and directed by Michael Anderson, from a screenplay by David Osborn and Charles Sinclair.

Unobjectionable morally.

"Fort Bowie" with Ben Johnson, Jan Harrison and Kent Taylor

(United Artists, February; time, 80 min.)

Plentiful fast and exciting action is offered in this Indians-versus-U. S. Cavalry program melodrama. It should satisfy easily those who like their screen fare crammed with movement, for there are numerous thrilling clashes between the redskins and the military. The story itself is basically a stock frontier tale that is peopled with stereotyped characterizations, but it has been given several fresh twists and holds one's interest well. There is no marquee value in the cast names, but the acting is effective. The photography is good:—

Major J. Ian Douglas, a political appointee to a commission, sparks a new Apache uprising by ruthlessly ordering a detachment of cavalry to slaughter a band of Indians surrendering peacefully. Ben Johnson, a captain under Douglas' command, disagrees with his action but is unable to prevent the massacre. Colonel Kent Taylor, veteran commandant at Fort Bowie, is sickened when he learns of Douglas' action, but he handles him with restraint in the knowledge that he had been sent to the fort to replace him eventually as the commandant. Because Larry Chance, the Apache chief, had gone on the warpath, Taylor assigns Johnson to go to Tuscon to bring back Jan Harrison, his beautiful but spoiled young wife, who no longer loved him. Johnson successfully completes the mission after fighting off, not only Indian attacks, but also Jan's attempts to make love to him. Peeved at Johnson for resisting her advances, Jan falsely tells Taylor that he had tried to make love to her. In the events that

follow, Taylor decides on a plan of action by which Douglas will lead a detachment into the mountains while Johnson visits the Apache chief for a peace talk. Jan considers the assignment suicidal and thinks that Taylor was merely seeking to get rid of both Johnson and Douglas for personal reasons. She then informs him that she had lied about Johnson's love-making. Taylor assures her that his plan involved only military strategy. The effort fails when the maddened Apache chief gives Douglas a dose of his own medicine by ambushing him and his detachment and killing them all. Johnson, however, manages to escape, aided by Jana Davi, an Indian girl who loved him. Meanwhile the Apache forces storm Fort Bowie and capture it except for the Mess Hall, where Taylor and a handful of the surviving troopers hold out against great odds. Just when all seems lost, Johnson shows up with a column of reinforcements. They fight their way back into the fort and turn the tide of battle. It ends with Johnson reunited with Jana, and with Miss Harrison finding new respect and love for her husband because of his display of courage in combatting the Indian attack.

It was produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Maurice Tombragel.

Family.

"The Beast of Budapest" with Gerald Milton, John Hoyt and Greta Thyssen

(Allied Artists, March 9; time, 72 min.)

Based on the Hungarian riots against Communism in 1956, this fair program melodrama offers exploitation value in the fact that a number of the riot scenes are authentic; they show the resistance put up by the Hungarian Freedom Fighters to liberate their country from the Communist heel only to be set back by Russian tanks. Much of the fighting is thrilling, but the story, which evidently has been concocted to enable the producer to tie in the documentary scenes, is rather weak. The exhibitor, however, could profit from the picture by playing up the fact that the resistance scenes are the "real McCoy." Gerald Milton is effective as the hated secret police chief, who is exterminated toward the finish while trying to escape the wrath of the Freedom Fighters. There is naturally no comedy relief. The photography is so-so. The picture is being sold in a package with "The Bride and the Beast," reviewed elsewhere on these pages:—

John Hoyt, a professor, and Michael Mills, his son, had not been seeing each other because Hoyt was an underground fighter for Hungarian freedom and was an enemy of the secret police and the Russians. The son had a different viewpoint, preferring to live and let live without taking sides. Father and son meet on a Budapest street as the professor heads for a freedom rally in the town square. Mills prevails upon his father to have a talk with him and with Violet Rensing, his fiancée, a strong Communist party follower, as well as with John Mylong, her father, a general in the Hungarian Army. Hoyt and Mylong are old friends but they find themselves on opposite sides of the strife. Hoyt leaves to attend the rally, which is broken up by Milton, head of the secret police. A brutal man, Milton's one weakness is Greta Thyssen, his mistress. Hoyt is brought to Milton's apartment and the latter shoots him fatally. Meanwhile Budapest becomes inflamed and the Freedom Fighters, many of them teenagers, rise in arms. Mills, learning of his father's murder, undertakes to lead a group of the fighters. Violet, however, still believes in the party and broadcasts for them. Mills persuades Mylong to join the Freedom Fighters and Milton counteracts this move by holding Violet as a hostage. Mylong is murdered by the secret police, but the fighters free Violet and she joins their cause. Moving in on Milton's headquarters, the fighters capture Greta, but Milton manages to escape. Later, however, he is captured and killed at a roadblock, where Mills and Violet are given a chance to escape across the border to Austria. They elect to return to Budapest to carry on the fight.

Archie Mayo produced it and Harmon C. Jones directed it from a screenplay by John McGreevey, based on a story by Louis Stevens.

Family.

**"The Bride and the Beast" with
Charlotte Austin and Lance Fuller**

(Allied Artists, March 9; time, 78 min.)

A fair program horror-type melodrama. Based on the reincarnation theme, its far-fetched story deals with a heroine who is supposed to have lived in another life as a gorilla and who goes back to the jungle to become a gorilla once again. Many library shots of wild animals have been edited into the action skillfully, and some of these, particularly the ones with monkeys, should prove attractive to children and be a source of merriment for them, but this is offset by the fact that there are many horror scenes that may prove to be too scary for them. The picture is being sold in a package with "The Beast of Budapest," which is reviewed elsewhere in this issue. The photography is pretty clear:—

When Charlotte Austin and Lance Fuller, her husband, a big game hunter, arrive at their new home after their marriage, she learns that he has a pet gorilla caged in the cellar. The gorilla is fascinated by Charlotte and, to Fuller's horror, grabs her wrist, but Charlotte is unafraid. As Charlotte pulls away from the cage, the beast goes berserk in the belief that Fuller might harm her. Later, unable to sleep, Charlotte suddenly sees the gorilla standing before her, just as she had sensed he would. The beast and bride seem entranced with each other. Suddenly awakening, Fuller fires a shot to frighten the gorilla away and kills him when he again goes berserk. Charlotte tells Fuller that she had been having strange dreams, and he calls in William Justine, a doctor, who hypnotizes her. She goes into a regressed state and reveals that she lived as a gorilla in a previous life. Against Justine's advice, Fuller decides that he and his bride will spend their honeymoon on an African safari. There, Charlotte is injured while hunting tigers with Fuller and is brought back to camp unconscious. That night a gorilla invades the camp and carries her off. Fuller goes in pursuit and eventually finds her in a huge cave surrounded by other gorillas. He attacks and kills one of the beasts and tries to pull Charlotte to safety, but she does not recognize him and holds him in an iron-like grip. The gorilla who had abducted her almost kills Fuller and then flees with her again. Returning home, Fuller informs Justine of how Charlotte had been carried away by the gorilla, never to be seen again.

Adrian Weiss produced and directed it from a screenplay by Edward D. Wood, Jr., based on a story by Mr. Weiss.

Family.

**"The Big Beat" with William Reynolds,
Andra Martin and Gogi Grant**

(Univ.-Int'l, April; time, 83 min.)

Of the musical films that feature a long list of popular recording artists and that have been designed to appeal to the younger movie-goers, "The Big Beat" is by far one of the best. Set against a background of the record business, it has a light but pleasing romantic story, with good touches of comedy, and its fifteen musical numbers are presented in highly entertaining style. While it should have no trouble pleasing the younger crowd, it should satisfy also their elders, for it has no silly rock-n'-roll doings concerning teenagers and the dialogue is above-average. Included among the recording artists featured are Charlie Barnet, Buddy Bregman, Fats Domino, The Four Aces, Harry James, The Lancers, Freddy Martin, The Mills Brothers, Alan Copeland, The Del Vikings, The Diamonds, Russ Morgan, George Shearing and the Quintet, Jeri Sothern, The Bill Thompson Singers, Rose Marie and the Cal Tjader Quintet—all names that are well known to the younger set and that should help draw them to the box-office. Universal is pairing the picture with "Summer Love," which is reviewed elsewhere on these pages, making for a good combination program. The Eastman color photography is very good:—

Just out of college, William Reynolds is made vice-president of a record company owned by Bill Goodwin, his father, who had been successful for many years by concentrating upon conservative popular music and shying away from rock-n'-roll, calypso and progressive jazz, which his son favored. Jeffrey Stone, Goodwin's chief assistant, is

sympathetic to the young man's ideas but he remains loyal to Goodwin. Before embarking on a European business trip, Goodwin pulls a surprise by setting up a subsidiary recording company, giving Reynolds 50% ownership, Stone 40% and himself only 10%, to give his son a chance to experiment with his ideas. Stone is delighted at the promise of financial stability, which he needed to marry Gogi Grant, a famous recording artist who long had been his sweetheart. Encouraged by Andra Martin, his attractive secretary, with whom he had fallen in love, Reynolds goes on a recording spree that is contrary to sound business practices and puts the new company in a financial hole by pressing 350,000 records without Stone's knowledge. Goodwin is furious when the returns from Europe and sees the mess his son had created. Reynolds finds a way out of his dilemma when he discovers that Hans Conreid, an eccentric sculptor who lived in the same Greenwich Village apartment building where Andra resided, is actually a grocery chain magnate who delighted in escaping from business pressures by posing as a struggling artist. He not only accepts Reynolds' proposition to install record racks in his more than 600 grocery stores to get rid of the 350,000 records but also contracts to take on the sale of a new record once a month. This deal wins new respect for Reynolds as a business man, and at the same time enables him and Stone to prepare to marry their respective sweethearts.

It was produced and directed by Will Cowan from a screenplay by David P. Harmon.

Family.

**"Summer Love" with John Saxon, Molly Bee
and Jill St. John**

(Univ.-Int'l, April; time, 85 min.)

"Summer Love" is a fluffy story with no depth and with no box-office names to help an exhibitor put it over. Young people, however, ought to find it entertaining, for the action centers around youthful romances and offers plentiful music of the rock-n'-roll variety. It is a sequel to "Rock Pretty Baby" and, like that picture, the cast is made up principally of young players who behave in a manner that would be typical of most exuberant teenagers at a summer camp. The accent is on light comedy and there is no heavy dramatic stuff. It should get by satisfactorily on the lower half of a double bill with "The Big Beat," with which it is being paired. The photography is very good:—

John Saxon and his teenage orchestra arrive at Camp Lakeside to play for one month of the summer vacation. The camp is full of pretty girls and romances are soon kindled between several of them and the boys in the band. While the Combo is playing at one of the dances, Jill St. John, the local teenage vamp, is given a rush by John Wilder, the band's self-styled Romeo. But Jill has eyes only for Saxon, who remains faithful to Judy Meredith, his girl back home. Shelley Fabares, Saxon's young sister, and George Winslow, his younger brother, join him in camp and the entire gang goes to Jill's home for a party. Jill makes a play for Saxon, but when he does not react she decides to flirt with Wilder in the hope of making Saxon jealous. Wilder's escapades with Jill almost cost the band their job and Saxon sets out to rectify things. His plan backfires, however, and he finds himself falling for Jill. Complications arise when Judy suddenly arrives at the camp and finds Saxon and Jill together. Misunderstanding, she goes off with Wilder, hoping to make Saxon return to her. Saxon, in turn, threatens to quit the band. When news arrives that the Combo had been booked at another camp, Saxon, acting on the suggestion of his parents (Fay Wray and Edward C. Platt), throws himself at Jill to see if she really wants him. She cools off rapidly and admits that she doesn't want to be tied down to any boy. Saxon returns to Judy and every one knows that they had found their "summer love."

William Grady, Jr. produced it, and Charles Haas directed it from a screenplay by William Raynor and Herbert Margolis.

Family.

to the subsequent-run, small-town and drive-in theatres.

Then there is the \$950,000 that is earmarked for weekly newspaper ads in cities with a population of 50,000 and over. There are thousands of theatres in communities that have populations under 50,000. How will this phase of the "all-industry" program help them?

The cost of these two projects alone, coupled with the \$250,000 that will be appropriated for administration and production costs, accounts for \$1,800,000—almost 80%—of the overall \$2,300,000 budget, but it offers little of value to the smaller theatre operators, who are being asked to participate in the financing of the campaign.

Unless those who are sponsoring the campaign and are urging all-out exhibitor support can come up with facts to show how theatres of all classes will benefit equally from the program, the smaller theatre operators will stand to gain more if they concentrate on do-it-yourself showmanship projects.

ALLIED BOARD FACED WITH CROWDED AGENDA

New problems that have arisen and fast changing conditions that make necessary "the review and reappraisal of some actions taken in the past," will crowd the agenda of National Allied's board meeting next week in Louisville, according to a bulletin issued by the association.

Included among the subjects slated for discussion are a plea to the film companies to halt all sales of films to TV rather than just grant clearance in favor of the theatres; the question of proper availabilities and terms to enable the theatres to help promote the movie-going habit; the invasion of the drive-in field by the divorced circuits and the failure of the Department of Justice to oppose such acquisitions; consideration of a group insurance plan; the increasing number of roadshows and specially handled pictures that are not offered for license theatre by theatre as required by the decrees; a survey of the available product for 1958 and an inquiry as to the production plans of certain companies, especially Universal and Warner Bros.; COMPO's failure to hold a meeting at which Allied's representatives could be seated, and the establishment by COMPO of local committees without notice to or consultation with exhibitor associations in the area; a review of the arbitration negotiations and whether any arbitration system the distributors would agree to would be worth the effort and expense of putting it together; the status of cooperation between certain distributors and exhibitors and exhibitor groups; and the nature of a report to be made to the Senate Small Business Committee concerning Allied's efforts to carry into effect its recommendations and the kind and degree of cooperation it has received in other quarters in its efforts.

"Spanish Affair" with Richard Kiley, Carmen Sevilla and Jose Guardiola (Paramount, January; time, 95 min.)

Shot on location in Spain, and photographed in Technicolor and VistaVision, the outstanding characteristic of this romantic melodrama is its beautiful pictorial quality. From start to finish it is filled with magnificent scenic views of the Spanish countryside and of such cities as Segovia, Madrid, Barcelona and Toledo, giving the viewer what might be described as a glorified Cook's tour of the Iberian peninsula. As an entertainment, however, its story of romance and adventure, centering around an American architect who becomes involved with a beautiful half-gypsy secretary and her violently jealous gypsy boy-friend, is rather weak and leaves much to be desired. Richard Kiley does not seem to be comfortable in the part of the American, and Jose Guardiola "chews the scenery" as the vengeful gypsy, but Carmen Sevilla does good work as the heroine and her beauty is mighty easy on the eyes. What gives the picture a decided lift is its pictorial excellence, and on that basis it seems best suited for the art house trade:—

Arriving in Madrid to start work on a new hotel, Kiley learns from an associate that three would-be backers of the project had rejected his plans as being too modern. He de-

cides to visit them in an attempt to change their minds and learns that they lived in different parts of Spain. He persuades Carmen, his associate's secretary to accompany him on the auto trip as interpreter. During the trip, a romance blossoms between the two but Carmen tries to discourage it when she notices that the jealous Guardiola was following them. Kiley's efforts to sell the backers on his ideas are unavailing but he finds solace in Carmen's love. But when Guardiola suddenly confronts them in a romantic interlude, Kiley backs down. Carmen disgusted, goes off with Guardiola and returns to Madrid. Kiley, realizing his deep love for her, follows and asks her to marry him. She happily accepts, but trouble looms once again when Guardiola shows up. This time Kiley whips Guardiola in a showdown fight and forces him to withdraw from their lives.

It was produced by Bruce Odum and directed by Donald Siegel from a screenplay by Richard Collins.

Family.

"Beautiful but Dangerous" with Gina Lollobrigida, Vittorio Gassman and Robert Alda

(20th Century-Fox, February; time, 103 min.)

Produced in Italy on a lavish scale and photographed in Eastman color, "Beautiful and Dangerous" will depend heavily on the drawing power of Gina Lollobrigida's name. The gaslit era story, which is supposedly biographical of the life and career of Lina Cavalleri, the temperamental opera star, has been co-authored by no less than eight scriptwriters, but what emerges is a very ordinary, cliché-ridden mixture of comedy, romance, drama and music that wavers between the incredible and the embarrassing, and that is handicapped further by inept direction and uninspired acting. Still another drawback is the dubbed-in English dialogue, which does not match the lip movements of the Italian-speaking characters. Worked into the proceedings are several operatic musical sequences that should appeal to those who enjoy good music, but since such music lovers are apt to be discriminating in their choice of screen fare it is doubtful if they will find the rest of the picture enjoyable. Miss Lollobrigida is given ample opportunity to display her well endowed physical attributes but the script doesn't give her much of a chance to display her acting ability. The color photography is uneven:—

In 1900, in a Rome cafe, Gina replaces her ailing mother during the latter's singing act, and scores a success when Gassman quiets the hooting audience. Gassman, who proves to be a Russian prince, gives Gina money to hospitalize her mother but the woman soon dies. He tells Gina to keep the money so that she can study to become a great singer. She persuades Robert Alda, a famous conductor, to coach her, and he takes her to Paris. There, she leaves him when he proposes that she become his mistress. Gina teams up with Anne Vernon, a guitarist, in a musical act and her success leads to a quarrel with Tamara Lees, a star singer on the bill. An alert publicity agent arranges for the two girls to fight a sword duel. Gina wins the duel and, as a result of the publicity, reaches new heights of success and becomes known as the most beautiful woman in the world. Gina and Gassman meet again in Paris and fall in love, but a misunderstanding leads her to believe that he is trifling with her and she rejects him. Shortly thereafter she becomes friendly with an opera tenor who persuades Alda to direct her in "La Tosca." On the night of the premiere, Gassman shows up and Gina rejects him by announcing that she plans to marry the tenor. A little later, the tenor is slain mysteriously during the opera, and Gassman, who had disappeared, is suspected. The real murderer, however, is Alda, who still loved Gina. Under Alda's sponsorship, Gina embarks on a world-wide concert tour and in Moscow is asked by the Royal Family to sing "La Tosca." The performance reminds Alda of his foul deed and he confesses the crime during an emotional breakdown. This in turn leads to the reuniting of Gina and Gassman.

It was produced by Maleno Malenotti and directed by Robert Z. Leonard.

Family.

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Vol. XL

SATURDAY, FEBRUARY 15, 1958

No. 7

PARAMOUNT SELLS ITS BACKLOG

To the surprise of no one and the chagrin of many, Paramount Pictures has announced the sale of its entire pre-1948 film library to the Management Corporation of America, which is an affiliate of the Music Corporation of America, both headed by Jules C. Stein.

Under the deal, Paramount will receive \$35,000,000 for its pre-1948 pictures, plus an additional \$15,000,000 to be paid out of a minimum of 60% of the gross receipts received by MCA from the licensing of the films to television and others.

Paramount's pre-1948 library is comprised of approximately 750 features, and these include the C. B. DeMille productions, the popular "Road" pictures starring Bing Crosby and Bob Hope, as well as numerous other films in which they were starred alone, the Dean Martin-Jerry Lewis comedies and many other audience-pleasing films, many of which are of the "blockbuster" variety.

In an apparent effort to justify the sale, soften the blow and appease exhibitor resentment, Barney Balaban, Paramount's president, released for publication the following statement, which he sent to his company's offices throughout the world:

"An announcement was made today that Paramount Pictures had completed negotiations for the sale of its pre-1948 library which will become available for television.

"I know that questions may be asked of you and so that you may be in a better position to answer them, I personally want to inform you of the facts, which are very simple. Our company is not unaware of the effect previous sales of feature film libraries for television purposes have had on theatre box-offices, but these prior sales to TV by other distributors left us no other choice. I am sure that no realistic person would expect Paramount to remain the sole distributor withholding the sale of its pre-1948 library. Paramount as an individual company could in no way of counteracted the effects of pictures being exhibited on television by withholding its backlog.

"I do not anticipate the sale of our post-1948 library for free television in the foreseeable future and it is my sincere hope that no other producer or distributor will dispose of post-1948 features for free television.

"The sale of our backlog will strengthen our financial position and give all of us further assurance of stability that will enable us to go forward in the production of greater and more important motion pictures for the theatres of the world which we all feel is really the ultimate answer to building bigger box-office grosses."

It would be unfair, of course, to single Paramount

out for criticism because it has made its pre-1948 backlog available to television. In this respect, it is no more guilty than the other major distributors of a great disservice to the motion picture industry as a whole.

The fact remains, however, that this flood of old Paramount films to TV will serve as a bitter blow to the recovery hopes of the exhibitors, for the backlog will enable television to extend for many more months its ability to offer the public top motion picture entertainment without charge. And so long as such top entertainment is offered free of charge, the public will continue to have little incentive to pay an admission price to the theatres, except in the case of truly exceptional films, of which there never have been enough to sustain theatres throughout the year.

Some encouragement for the future is to be derived from Balaban's statement that he does not anticipate the sale of Paramount's post-1948 pictures to free television, and from his expression of hope that no other producer or distributor will dispose of such product. Similar assurances have been expressed recently by Joseph R. Vogel, president of Loew's, Inc., and Spyros P. Skouras, president of 20th Century-Fox.

Like the backlogs of the other distributors, the availability of Paramount's pre-1948 library to television is bound to hurt the earnings of all the film companies. Let us hope that the damage will not be so injurious that it will compel some of the companies, if not all, to dispose of post-1948 pictures out of sheer necessity.

ALLIED'S ANNUAL BOARD MEETING

Horace Adams, the Cleveland exhibitor leader and head of the Independent Theatre Owners of Ohio, was elected president of National Allied at the annual meeting of the organization's board of directors, held in Louisville early this week. He succeeds Julius M. Gordon, of Texas.

Edward W. Lider, the New England exhibitor leader and head of the Independent Exhibitors, Inc., was elected treasurer, succeeding Adams, and Abe Berenson, president of Allied Theatre Owners of the Gulf States, was elected as secretary, the post formerly held by Lider. Abram F. Myers was re-elected as general counsel and chairman of the board, and William A. Carroll was retained as recording secretary.

Among the highlights of the meeting was the adoption of a resolution urging the film companies to refrain from disposing of their post-1948 pictures for showing on television lest such action prove ruinous

(Continued on back page)

"Cowboy" with Glenn Ford, Jack Lemmon and Anna Kashfi

(Columbia, March; time, 92 min.)

An outstanding Technicolor western, one that is off the beaten track and that should be enjoyed by all types of moviegoers, including those who normally are not partial to pictures of this kind. It is a he-man story with plentiful virile action all the way through, centering around the conflict that arises between a hard-bitten trail boss and a tenderfoot who becomes his partner and develops into an unbearably tough trail boss himself after being taught by practical experiences that life as a cowpoke is not romantic but hard, dirty and void of feeling for one's fellow-man. Worked into the vigorous action are several brutal fights, bronco-busting, a cattle stampede, a battle with Indians and a highly thrilling fiesta sequence, where two contestants, one on horseback and the other on foot, drop a quoit-sized ring on the horn of a wild bull. Good touches of comedy are provided to relieve the tension. Glenn Ford, as the veteran trail boss, and Jack Lemmon, as the tenderfoot who turns tough, are excellent in their rugged characterizations, and they are given fine support by the others in the supporting cast, including Brian Donlevy. Anna Kashfi is impressive as a Mexican girl who falls in love with Lemmon but marries another man because of her father's wishes. The color photography is superb, and the outdoor backgrounds fascinatingly beautiful:—

Set in the 1870's, the story opens with Ford and his cowpokes arriving at a swank Chicago hotel for a spree after a trail drive from El Paso and a cattle car train trip from Wichita. Ford, a big spender, gets involved in a poker game and loses his bankroll. Lemmon, the desk clerk, offers to lend him \$3,000, his life's savings, for a 10% partnership in his business. Ford grabs the money and soon recovers his losses in the poker game. On the following morning, a sobered Ford, who did not want a partner, tries to return the money to Lemmon with a bonus, but the latter refuses and insists that Ford stick to his agreement, even though he warns him that the cattle business is hard and dirty. Lemmon, however, wanted to visit Anna, who had just returned to Mexico with her father, a cattle baron. On the journey South to acquire fresh herds, Lemmon learns from practical experience that the life of a cowpoke is rugged and that men were ruthless with one another. In Mexico, while Ford bargains for cattle, Lemmon seeks out Anna and discovers to his dismay that she had married another man. Just before the outfit heads North, one of the cowpokes gets into trouble with the Mexicans over a woman and Lemmon insists that all go to his aid. Ford stops him lest he create trouble for the rest of the outfit and beats him up to make him obey. The abandonment of the cowhand is the final lesson to Lemmon, and from then on he turns hard and bitter. During an Indian attack, Ford saves Lemmon by stampeding the cattle and is injured himself. Lemmon, showing no gratitude, takes command of the drive and handles the cowpokes relentlessly. Ford then realizes that Lemmon had become too tough. The herd is jammed into cattle cars when they reach Wichita, and after a while the exhausted cattle begin falling. Lemmon drops among the cattle to get the beasts on their feet and calm them. Aware that Lemmon might be trampled to death, Ford risks his own life to go to his aid. This leads to a better understanding between the two men and, upon reaching Chicago, they prepare for a big celebration together.

It was produced by Julian Blaustein and directed by Delmer Daves from a screenplay by Edmund H. North, based on "My Reminiscences As a Cowboy," by Frank Harris.

Family.

"Cross-Up" with Larry Parks, Constance Smith and Lisa Daniely

(United Artists; January; time, 83 min.)

A fair English-made program melodrama. Centering around an American newspaperman who unwittingly becomes involved with a London gang of international counterfeiters, the story's mixture of sex, murder, treachery and intrigue follows a conventional pattern, but it manages to hold one in fairly tense suspense and should give ample satisfaction to indiscriminating moviegoers. Larry Parks is acceptable as the American correspondent, and effective work is done by the other players in their stereotyped characterizations. Touches of comedy are injected here and there but the results are only mildly amusing:—

In London on a political assignment, Parks becomes involved in a love affair with Lisa Daniely, a somewhat mys-

terious beauty, and neglects his work. Lisa decides to break with him when he becomes nosy about her mysterious doings and he playfully snatches a diary from her hand. She pulls a gun on him and, in the ensuing struggle, is accidentally shot and killed. Panic-stricken, Parks steals out of her apartment with the diary, which contained coded notes, and he informs Constance Smith, his secretary, of the accidental shooting. Disturbed when the newspapers fail to mention Lisa's death, Parks returns to her apartment to see if he left any incriminating evidence. He is captured by several men who prove to be members of an international counterfeiting ring, with which Lisa had been associated, and who believe that he is a T-man from Washington who had killed her in the line of duty. He is beaten brutally when he refuses to surrender her diary but manages to escape. Meanwhile Parks' editor tries to locate him and Constance, to protect him, states that he suffers from amnesia attacks and is probably roaming the streets. The police, notified, pick him up and take him to a hospital. The gang chief, cleverly posing as a doctor engaged by Parks' non-existent brother, manages to get the protesting Parks out of the hospital and into his clutches again. After many involved and violent complications, Parks manages to outfox the criminals and expose their counterfeiting activities. It ends with Constance in his arms.

It was produced by Robert S. Baker and Monty Berman, and directed by John Gilling from his own screenplay written in collaboration with Willis Goldbeck.

Family.

"Gift of Love" with Lauren Bacall, Robert Stack and Evelyn Rudie

(20th Century-Fox, February; time, 105 min.)

Photographed in CinemaScope and Deluxe color, this sentimental drama probably will be received by moviegoers with mixed reactions. Those who are moved to tears easily, particularly women, will find much in the story that is warm, tender and touching, for it centers around a happily married but childless woman who, realizing that her days are numbered, adopts a child so that her devoted husband will not be lonely after her death. Others, however, probably will find the story too contrived and unbelievable to stir their emotions. Lauren Bacall and Robert Stack are appealing and sympathetic as the married couple, but acting honors go to 7-year-old Evelyn Rudie, a talented child, who is at once sweet and precocious as the adopted child who tries to fill the void in Stack's life after the death of his wife. Stack's resentment of the child's intrusion in the midst of his grief is understandable, and his eventual realization of his need for her is satisfying, although this realization is weakened dramatically by the fact that it is brought about by an unconvincing supernatural gimmick:—

Happily married to Stack, a scientist, Lauren suffers a heart attack one day but keeps the news secret from him. She learns that her days are numbered after consulting with Edward Platt, their family doctor, and decides to adopt a child who could take her place in Stack's heart after she is gone. After discussing the adoption with Stack and winning his somewhat reluctant consent, Lauren goes to an orphanage and chooses Evelyn, a child with an imaginative mind, who lived in a world of fantasy. Lauren quietly trains Evelyn to cater to Stack's needs and to care for him just as she does. Stack warms up to the child even though his keen sense of logic is at variance with her imaginings. In due time Lauren suffers another heart attack and dies. Stack is completely disconsolate. Evelyn tries desperately to comfort him, and reminds him more and more of his loss by catering to him in exactly the way Lauren had done it. This serves to irritate him, and he becomes exasperated and scolds her when she tells him that Lauren talks to her and tells her what to do for him. Heartbroken, the child returns to the orphanage. That night she steals out of the dormitory and goes to a cliff nearby, where she had first met Lauren. She slips and falls on the beach unconscious as the tide comes in. At home, Stack has a premonition that all is not well with the child and he telephones the orphanage to ask about her welfare. Her absence is discovered and Stack joins the police in a search. He finds her on the beach and rescues her before the tide can claim her. When she insists that it was Lauren who had sent him to her rescue, Stack wonderingly agrees.

It was produced by Charles Brackett and directed by Jean Negulesco from a screenplay by Luther Davis, based on a story by Nelia Gardner White.

Family.

"Mark of the Hawk" with Sidney Poitier, Eartha Kitt and Juano Hernandez

(Univ.-Int'l, March; time, 83 min.)

An unusual and interesting topical melodrama, centering around an educated young African who seeks to achieve equality for his people with the white men who govern his country. Photographed in Superscope and Technicolor, and shot partially on location in Nigeria, the story grips one's interest throughout and owes its dramatic power mainly to the fine performance of Sidney Poitier, who is excellent as the hero who is elected to the legislative council and whose zealous efforts to achieve equality tends to incite terrorism on the part of the natives. Considerable suspense is generated because of the constant threat of a clash between the natives and the whites, and when violence does erupt it is depicted in exciting terms. Eartha Kitt is effective as Poitier's well-bred, devoted wife, although she has little to do, and Juano Hernandez is convincing and sympathetic as a native pastor who agrees with Poitier's aims but who wants them achieved by peaceful means. The picture is of a type that will require selling, and just how it will do at the box-office is problematical. Exhibitors should keep their eyes on the early engagements. It is doubtful, of course, if it will receive much of a play in the South:—

Elected to the legislative council, Poitier strives to achieve equality for his people, but his political influence over the native workers is exploited by Cifton MacKlin, his younger brother, an active member of a terrorist gang. John McIntire, an American missionary, and Hernandez, sympathize with Poitier's aims and urge him to attain them by peaceful means. Patrick Allen, a white colonist who believed in strong-arm tactics, is convinced that Poitier is a terrorist leader and blames him for the latest raid on a European plantation. Allen decides to take the law into his own hands and sets up an ambush with other whites. Meanwhile Poitier, annoyed by Allen's insults, is induced by his brother to join the terrorist cause, but he is restrained by McIntire, who convinces him of the misery caused by terrorism in other countries. Poitier, now recognizing the fallacy of violence, rushes to the terrorists to dissuade them from attacking the plantation but is unable to stop them. In the melee that follows, Poitier is found on the scene of the attack and is arrested on suspicion of conspiracy. McIntire, the one witness who could clear him, had been killed in the ambush. Things look bad for Poitier at his trial, but, at the eleventh hour, MacKlin, who was prepared to let his brother die, testifies that he was responsible for the attack and that Poitier had nothing to do with it. Judged innocent, Poitier, in a speech before the court, acknowledges that his efforts to gain freedom for his people had given them only the desire to destroy, and he pledges himself to continue the fight through Christianity and peaceful means.

It was produced by Lloyd Young and directed by Michael Audley from a screenplay by W. Burt Martin and Mr. Young, who wrote the original story.

Family.

"Girl in the Woods" with Forrest Tucker, Maggie Hayes and Barton MacLane

(Republic, no rel. date set; time, 71 min.)

This program melodrama shapes up as an acceptable supporting feature for double-billing situations, for the story is fairly interesting and the action moves along at a steady pace. Heavy emphasis is put on sex in several of the situations, however, and for that reason it is hardly suitable for the very young. The story has very little to do with lumberjack activities, even though it has a logging background, but the action offers considerable suspense and excitement. The direction and acting are competent, and the photography good:—

Believing that the woods owned by Murvyn Vye's lumber company had been stolen from his father years previously, Paul Langton makes his living stealing and selling trees from those woods. The townspeople in Kennebec City sympathize with Langton and none will reveal to Vye where he hides out. One day Langton suffers a broken leg and he is aided by Forrest Tucker, a lumberjack, and Maggie Hayes, his wife, who take him to his cave hideout, where he lived with Kim Charney, his 11-year-old son. After promising to keep Langton's hideout a secret, Tucker goes to town, where he is hired by Barton MacLane, Vye's foreman. He and Maggie move into a boarding house, where they meet Diana

Francis, MacLane's beautiful but wayward daughter, who makes an unsuccessful play for Tucker. In the course of events, Tucker, who had promised Maggie that he would quit playing poker, gets involved in a game and is unjustly accused of cheating by MacLane, who fires him. This in turn leads to a split with Maggie. Angered, Tucker takes one drink too many and is again accosted by Diana. He rebuffs her, and she gains revenge by making a deal with Vye by which she tricks Tucker into going to Langton's hideout, unaware that he was being followed by Vye and several henchmen. Vye murders Langton on the false claim of self-defense, and the townspeople, believing that Tucker had deliberately revealed the hideout, want to tar and feather him. When Diana prepares to leave town hurriedly, Maggie's suspicions are aroused and, together with MacLane, she compels the girl to confess that Vye had given her \$5,000 to trick Tucker into leading him to the hideout. It ends with Tucker giving Vye a sound thrashing before he is picked up by the authorities; with MacLane apologizing for misjudging him; and with Maggie giving him a loving kiss.

It is an AB-PT production, produced by Harry L. Mandell and directed by Tom Gries from a story and screenplay by Oliver Crawford.

Adult fare.

"I Accuse!" with Jose Ferrer, Anton Walbrook and Viveca Lindfors

(MGM, no rel. date set; time, 99 min.)

Strong dramatic entertainment is offered in this latest screen version of the famous case of Capt. Alfred Dreyfus, the French Army officer, who was unjustly convicted of treason and sentenced to life imprisonment on Devil's Island through the plotting and lies of superior officers who needed a scapegoat to save the honor of the Army. Although the familiar story seems best suited for the class trade because of the literate fashion in which it is presented, it may appeal also to the general run of movie-goers, for one's emotions are stirred by the sorrow and degradation suffered by Dreyfus and his family. Moreover, one is gripped by the ingenuity used in concocting the horrible plot against him, and by the events that eventually bring about his vindication and reinstatement with honors. Since there is more talk than movement, it is hardly a picture for the action fans. The performances are first-rate, with Jose Ferrer outstanding in the role of Dreyfus. The story takes place in the 1890's, and the fine production values capture the flavor and atmosphere of that era:—

When the General Staff discovers that one of its officers had been selling military secrets to the German ambassador, Col. George Coulouris, of counter-intelligence, centers his suspicions on Ferrer, a Jew, whose appointment to the General Staff he had opposed. Ferrer is placed under arrest and charged with high treason on the flimsiest of evidence. To place the Army in a position where it must find Ferrer guilty, Major Anton Walbrook, the real spy, tips the arrest story to an anti-semitic newspaper, which viciously demands that Ferrer be punished and rouses public opinion against him. Ferrer's court-martial is a farce and the false testimony of fellow-officers results in a verdict of guilty. He is offered exile with Viveca Lindfors, his wife, and their two children if he will confess, but he refuses to do so and is committed to life imprisonment on Devil's Island after being publicly disgraced. David Farrar, Ferrer's brother, and Felix Aylmer, his lawyer, obtain through Leo Genn, another officer, evidence establishing Walbrook's guilt as the spy. Walbrook is accused and brought to trial, but again it is a farce controlled by the Army, and he is acquitted. The injustice brings Georges Clemenceau (Peter Illing) and Emile Zola (Emlyn Williams) to Ferrer's side, and their influence sets up a public clamor for a new trial for Ferrer. Weakened by five years on Devil's Island, Ferrer makes a poor, uncertain witness for himself and is again found guilty, but this time the government offers him a pardon. For two years he lives like a virtual prisoner in his own house until word arrives that Walbrook, now living in exile, had sold his full confession to a British newspaper. His innocence established, Ferrer is publicly reinstated with honors to the cheers of the people who had once demanded his death.

It was produced by Sam Zimbalist and directed by Jose Ferrer from a screenplay by Gore Vidal, based on the book by Nicholas Halasz.

Family.

to the business as a whole. The board instructed Adams to appoint a committee to discuss the matter with individual company presidents.

In another resolution the board complimented the film companies for the many fine pictures released over the past two months, but it charged that these pictures are being sold under terms and conditions that are much too stiff and that a revision is necessary in order to enable exhibitors to realize a profit from these attractions.

In other actions the board voted to have Allied representatives present if COMPO holds a meeting in March, as contemplated, and it accepted an invitation extended to Allied by Abe Montague to attend a meeting in New York on February 20 for a "full dress" presentation of the business-building campaign.

On the matter of arbitration, the board decided that, unless the distributors come forward with some recommendations regarding the arbitration of availabilities, "little or nothing" can be gained by further arbitration meetings. Distributor members of the arbitration negotiating committee will be "earnestly requested" to make such proposals at the next meeting.

A highlight of the Tuesday board session was the reading of a letter sent to Mr. Myers by Spyros P. Skouras, president of 20th Century-Fox, who urged that "exhibition and distribution must stop incriminations and criticisms of one another, and instead go out and get people to sit in the seats of our theatres and in their automobiles watching our pictures."

Agreeing that exhibitors "are rightly concerned with the sale of pictures to television," Skouras declared that "the damage was done when the first sale of motion pictures was made to television some years ago by some foreign and smaller domestic companies." He added that "this was the time when all of the exhibitor organizations should have united in the common interest of the future of their theatres and demanded of the Department of Justice that no pictures be sold to television."

Skouras emphasized that 20th-Fox "has always believed that the future of production and distribution lies with the prosperity of the theatres," and he pointed out that his company has backed up this belief by continually increasing its production program.

Skouras' letter, which won high praise from the Allied leaders, maintained that the industry is "on the threshold of the solution of its problems," and he saw "encouragement to all exhibitors" in "the resurgence of business in the first-run theatres" and the "slight improvement" in small-town and neighborhood theatres since Christmas.

A report of the actions taken at Allied's National Drive-In Convention, which, too, was held in Louisville this week, will appear in the next issue.

THE BARTLESVILLE STRUGGLE

The latest news from the telemovie cable-theatre experiment in Bartlesville, Okla., is not good. A drastic change in the operation will go into effect on March 2, when the monthly charge will be reduced from \$9.50 to \$4.95, and current motion pictures will be shown on a single channel instead of two. At least five pictures a week will be shown, and will run continuously from 7 P.M. to 11 P.M. Daytime operation will be discontinued. The change has been announced as a "frank bid for subscribers," the number of which has dropped to about 300.

"The True Story of Lynn Stuart" with Betsy Palmer, Jack Lord and Barry Atwater

(Columbia, March; time, 78 min.)

A pretty good program thriller, well produced, directed and acted. Supposedly based on a true case history, the story revolves around the narcotics racket and around a young married woman who, after her teenaged nephew is killed in an automobile accident while under the influence of drugs, volunteers to act as an undercover operative to help trap the criminals concerned. Fine work is done by Betsy Palmer as the courageous heroine, and her realistic acting keeps the spectator on the edge of his seat because her life is in constant danger. Much of the tension is generated by the fact that she masquerades as a parolee to win the confidence and become the girl-friend of Jack Lord, a narcotics "pusher," and has several close calls of being found out. She survives to the end, unscathed, but is almost frightened to death in the process. The photography is very good:—

Following the death of her nephew, Betsy, a Santa Ana housewife, volunteers to work as an undercover agent for the sheriff's narcotic division to help eliminate the dope menace. Barry Atwater, head of the division, accepts her offer after Kim Spaulding, her husband, gives his reluctant permission. Atwater coaches Betsy in narcotics lingo and then assigns her to become friendly with Lord, who could lead her to higher-ups in the racket. He gets her a job at a drive-in cafe, sees to it that she assumes the identity of a prison parolee, and arranges for Harry Jackson, a police officer, to masquerade as her husband. Within a few days, Lord, visiting the cafe, is attracted to Betsy, and when he learns of her prison record he accepts her wholly and takes her along on his dope-selling missions. Betsy reports valuable information to Atwater, but her odd hours affect her family life and she decides to resign. Before she can do so, however, Lord unexpectedly insists that she accompany him on a ride to Tia Juana in connection with a big haul of heroin. Meanwhile Betsy's 10-year-old son (Louis Towers) becomes desperately ill, and the police, who had lost track of Lord's car, start a statewide hunt for her. In Mexico, Lord not only prevents Betsy from going to a telephone but he also compels her to aid him in a plan whereby he murders two truck drivers transporting the dope, which he switches to his own car and later distributes to members of his narcotics gang, headed by John Anderson. The gang members depart in different cars and on separate routes and arrange to rendezvous at a motel in Santa Ana. En route, Betsy persuades Lord to let her go to a women's rest room at a service station. There, she pens a note on a paper towel and manages to call it to the attention of the attendant, who in turn notifies the police. As a result, the authorities close in on the motel, rescue Betsy, round up the gang and kill Lord in the process. After informing the Grand Jury of the gang's activities, Betsy rejoins her husband and son. They move to a distant city under assumed names so that the gang will not be able to trace them.

Bryan Foy produced it, and Lewis Seiler directed it, from a screenplay by John H. Kneubuhl.

Family.

IN TWO SECTIONS—SECTION ONE

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SATURDAY, FEBRUARY 22, 1958

No. 8

ALLIED'S DRIVE-IN CONVENTION

A record number of approximately 500 exhibitors attended National Allied's Drive-In Convention in Louisville last week and, like all such meetings run by the organization, it was a working convention in which the many problems faced by exhibition in these trying times were discussed thoroughly.

The dominating topic, of course, was the damage done to theatre business by the sale of pre-1948 film backlogs to television, and the absolute importance of keeping post-1948 pictures away from that medium lest such sales result in total disaster for the industry as a whole.

The convention adopted a resolution appealing to the "sound business judgment" of the film companies and to their "loyalty to the motion picture business as a whole" to make no more pictures available to television lest further sales "inevitably lead to the elimination of their theatre customers and consequent loss of their only established market for their new productions."

Additionally, it was suggested that exhibitors owning stock in the film companies give their proxies to a designated representative who will attend annual stockholder meetings to explain to investors present that further sales to TV are actually damaging to the company that makes the sale.

It was decided also to compile a list of all independent producers who have sold post-1948 pictures to television and to circulate the information among Allied members. The purpose, of course, though not officially stated, is to further the current movement on the part of many exhibitors to boycott the current pictures of these producers.

On the whole, however, there was a general feeling of optimism among the delegates that the film companies now realize that they, too, have been hurt by their TV sales and that they will refrain from selling their post-1948 product if for no other reason than self-preservation.

Another important action taken at the convention was the adoption of a resolution protesting the action of the Department of Justice in permitting the divorced circuits to acquire additional drive-in theatres. The resolution charged that the stand taken by the Justice Department was "based wholly upon local consideration without taking into account the increased buying power and influence which each such acquisition brings to the already too powerful circuits."

The resolution also protested the Department's refusal "to permit affected independent exhibitors to intervene in such cases so that they may cause subpoenas to be issued for gathering evidence and may

appeal from adverse decisions thereby allowing the higher courts to pass upon the manner in which these proceedings are conducted."

As part of its campaign against further acquisitions, Allied plans to issue a "white paper" dealing with the Justice Department's failure to properly police and enforce the anti-trust decrees.

Trade practices came in for its share of attention at the meeting and it will surprise no one to learn that Paramount was the one film company officially condemned because of its policy on "The Ten Commandments," with regard to the drive-ins. A resolution adopted by the convention castigated the company for discriminating against the drive-ins in the release of the picture, and the charge was made that it was resorting to subtle pressures to get exhibitors to play the film in cases where they had turned it down because of the stiff terms demanded. It was charged that Paramount was obtaining the names of local clergymen in areas where theatres had rejected the picture, and that it plans to ask them to appeal to the exhibitors to book the film.

It was reported also that Paramount has started negotiating with drive-ins for the picture, although it will not be made available to them until the summer, and that the terms call for seven-day engagements, advanced admissions, 60% and "no look."

Incidentally, Julius Gordon, National Allied's retiring president, took a strong blast in his keynote speech against Cecil B. DeMille, the picture's producer, who was quoted in *Nesweek* Magazine as stating that he was not interested in profits from the picture and that he was anxious that it be seen by as many people as possible. Commenting upon this statement, Gordon declared that DeMille was "trying to buy his way into heaven after hurting his friends and supporters."

At the film clinics, Warner Brothers once again won the dubious distinction as the worst company with which to do business.

A highlight of the convention was an impressive address made by Joseph R. Vogel, president of Loew's Incorporated, at the closing banquet. Vogel, who reminded his listeners that he had spent the greater part of his career as an exhibitor, made a most effective plea for greater industry cooperation to overcome the present acute problems, pointing out that "the times are too crucial for us to live in a house divided."

"We have no time for more epithets," he added. "We have to work together or not at all." By working together, said Vogel, he meant that each side must learn "to give a little and take a little."

(Continued on back page)

"Bitter Victory" with Richard Burton, Curt Jurgens and Ruth Roman

(Columbia, March; time, 82 min.)

Produced in France and photographed in black-and-white CinemaScope, "Bitter Victory" shapes up as a psychological World War II melodrama of doubtful appeal. It offers some exciting Commando-type action sequences in connection with the North African campaign, but on the whole the story, which centers around a personal conflict between two British officers because one thinks that the other is having an affair with his wife, is handicapped by a vague and wordy script and by characterizations that are not too clearly defined. Worked into the story is much rambling dialogue concerned with the horrors and ethics of war, but the points made are so obscure that one loses interest in the proceedings. Richard Burton and Curt Jurgens, as the protagonists, and Ruth Roman, who appears briefly as Jurgens' wife, are not at all impressive in the principal roles. The fault, however, seems to lie in the ineffective direction and the ambiguous script. The editing is somewhat choppy:—

Chosen to lead a Commando raid on German headquarters in Benghazi, Jurgens, a Major, and Burton, a captain, find themselves in conflict as a result of Jurgens' discovery that Ruth, his wife, had been Burton's sweetheart before her marriage. During the raid, Jurgens displays cowardice, but brave action on the part of Burton saves the mission, during which valuable Nazi papers are seized and a German officer captured. On the hazardous trek back to safety across the desert, Jurgens' endangers Burton's life by leaving him behind to shoot dead a wounded German soldier and an injured British Commando, who were shot in an unsuccessful Nazi ambush of the escaping Commandos. Burton kills the German but is unable to get himself to shoot the Britisher, who dies from his wounds. Burton manages to catch up with the others and is once more deliberately endangered by Jurgens, who permits a deadly scorpion to sting him. The poison eventually proves fatal to Burton, but before he dies he saves Jurgens' life in a sandstorm. The surviving Commandoes eventually make their way back to their home base and Jurgens is awarded a medal for successfully leading the dangerous mission. His men, however, realize that he had acted like a coward. Jurgens tries to expain Burton's death to his wife, but she, too, sees through his cowardice. Realizing that he had lost her respect and affection, Jurgens discards the medal.

It was produced by Paul Graetz and directed by Nicholas Ray from a screenplay written by himself, Rene Hardy and Gavin Lambert, based on Mr. Hardy's novel.

Best suited for mature audiences.

"Stakeout on Dope Street" with Yale Wexler, Jonathan Haze and Morris Miller

(Warner Bros., no rel. date set; time, 83 min.)

As indicated by the title, this low-budget melodrama deals with the traffic in narcotics. It is the kind of picture that will depend heavily on the exploitation effort put behind it, for the players are virtually unknown. Entertainment-wise, it is a decidedly distasteful and unpleasant film, for the story centers around the drug-peddling activities of three teenaged boys who find two pounds of uncut heroin. The action is very brutal in spots, particularly in the scenes where the boys are beaten up by sinister gangsters who had lost the dope. Worked into the proceedings are a number of harrowing sequences having to do with the sufferings of a dope addict; the pain he experiences is presented in so realistic a fashion that squeamish movie-goers may be sickened. Aside from the fact that the story is sordid, the principal characters are not sympathetic. The photography is good but much of it is in a low key:—

During a gun battle between police and a gang of dope peddlers, a briefcase containing uncut heroin is lost in some bushes. Jonathan Haze, delivering groceries for his father, finds the brief case and, together with Yale Wexler and Morris Miller, his pals, sells it to a pawnshop after

discarding the contents. Newspaper headlines concerning the gun battle reveal to the boys that they had thrown away the heroin. They find it after rummaging around in the city garbage dump and, at Miller's suggestion, contact Allen Kramer, a dope addict, who agrees to peddle it for them in small quantities. With plenty of money in their pockets, Miller and Haze have a good time and plan to buy a sports car, while Wexler buys an expensive bracelet for Abby Dalton, his sweetheart, who spurns it when she learns how he got the money. Abby's attitude convinces Wexler that he was doing wrong and he urges his pals to turn the remaining heroin over to the police. He walks out on them when they refuse to go along with his suggestion. Meanwhile, almost simultaneously, the police and the gang discover that the heroin is in the possession of the three youths. Two of the gangsters track them down first after giving the dope addict a severe beating. Both Haze and Miller are beaten up to make them reveal where the heroin is hidden but Wexler manages to make a getaway with it before he can be trapped. He races away with the gangsters in hot pursuit and is finally trapped by them on a high tower. Just as one of the gangsters is about to reach him, Wexler halts his advance by pouring all the heroin on him. By this time the police arrive on the scene and take all concerned into custody.

It was produced by Andrew J. Fenady and directed by Irvin Kershner from a screenplay by Irwin Schwartz and Messrs. Fenady and Kershner.

Adult fare.

"Ambush at Cimarron Pass" with Scott Brady, and Margia Dean

(20th Century-Fox, March; time, 73 min.)

With a better script and a faster pace, "Ambush at Cimarron Pass" might have been fashioned into a suitable program western. What emerges on the screen, however, will barely get by on the lower half of a double bill, provided your customers will be satisfied with sporadic moments of excitement, during which there is plentiful shooting and throat-cutting. Otherwise, they will find it boring, for the story lacks conviction and the action drags. The picture cannot even boast of beautiful outdoor backgrounds, for the action has been shot against bare western scenery. The photography, in Regalscope, is so-so—bright in some scenes but dark in most:—

While taking a renegade back to Fort Waverly to stand trial for selling rifles to the Apaches, a Union patrol headed by Sergeant Scott Brady is surrounded by the hostile Indians. Frank Grestle, a former Confederate officer driving his herd to a railroad, happens along and joins forces with Brady against the common peril. Clint Eastwood and Irving Bacon, two of Grestle's men, want Brady to offer the renegade's captured rifles to the Apaches in exchange for safe passage, but Grestle and Brady agree to hold out against the Indians. In one of the forays, the Apaches drop off Margia Dean, an attractive Mexican girl, drive off the white men's horses and capture one of Grestle's men, whose disfigured body is later returned as a warning to give up the rifles or face death. With no water and no horses, the group continues the wearisome trek across the desert to the fort. Several of the men are killed by the Apaches in sporadic attacks, and Eastwood and Bacon plan a mutiny, but they change their minds when Eastwood gets into a fight with Brady and is given a sound thrashing. The Apaches attack once again at Cimarron Pass, where Bacon, panic-stricken, releases the renegade, who knives him to death. Grabbing the rifles, the renegade runs to the Apaches only to be mowed down by them. During the night, Brady and his men sneak into the Apache camp to recapture their horses but are discovered. The Indians are routed in a fight to the finish but the horses are stampeded. Although now safe from the Apaches, Brady realizes that his group could not reach the fort with the heavy rifles. He orders the guns destroyed and, thus ridden of the extra weight, the men eventually reach their destination.

Herbert E. Mendelson produced it and Jodie Copelan directed it from a screenplay by Richard G. Taylor and John K. Butler, based on a story by Robert A. Reeds and Robert W. Woods.

Family.

**"Campbell's Kingdom" with Dirk Bogarde,
Stanley Baker and Barbara Murray**

(Rank Film Distr., March; time, 102 min.)

A robust, action-packed adventure melodrama, set in the Canadian Rockies, is offered in this large-scale British-made production, which has been photographed finely in Eastman color, enhancing the majestic beauty of the mountain backgrounds. The picture's one drawback, insofar as American exhibitors are concerned, is the fact that the all-British cast has no marquee value. Otherwise the picture presents a virile mixture of heroics, skullduggery and excitement, fashioned in a way that should go over well with the action fans. Potent thrills are provided by dynamiting that wrecks bridges and creates landslides, and by the bursting of a gigantic, newly-built dam that unleashes a devastating flood, endangering the lives of the principals, who are caught in the onrushing waters. The closing scenes, where the hero and the villain fight to the death in the swirling waters of the flood, are highly exciting. The direction is expert and the acting competent:—

Dirk Bogarde, a young Englishman who believes himself to be incurably ill, arrives in a backwoods Canadian town to claim land he had inherited from his grandfather, who believed it to be rich in oil. Bogarde finds the townspeople hostile to him because many of them had lost money invested in his grandfather's oil operations, but he plans to continue the search for oil. Bogarde soon finds himself opposed by Stanley Baker, an unscrupulous contractor building a huge dam for a hydro-electric project, which could turn into a costly failure if Bogarde discovered oil and prevented the flooding of his land. When Bogarde refuses to sell his land to him, Baker resorts to all sorts of trickery to prevent him from reaching his property to start oil drilling operations. But Bogarde, aided by Barbara Murray, daughter of his grandfather's former partner, Michael Craig, a mining engineer, and James Robertson Justice, a rig operator, manages to outwit Baker and reaches his property. There, he strikes oil, despite more dirty work on the part of Baker. In a final move, Baker decides to combat Bogarde by illegally flooding the land. This scheme is foiled, however, when the dam, which had been built with inferior materials, collapses. Bogarde risks his life to save many of the dam's construction workers but is eventually caught up in the swirling waters together with Baker, who tries to kill him. In the ensuing struggle, Baker drowns while Bogarde, rescued, is hospitalized. There, the doctors inform him that he is not suffering from an incurable disease, much to the joy of Barbara, with whom he had fallen in love.

It was produced by Betty E. Box and directed by Ralph Thomas from a screenplay by Robin Estridge, based on the book by Hammond Innes.

Family.

**"Cattle Empire" with Joel McCrea,
Gloria Talbott and Don Haggerty**

(20th Century-Fox, Feb.; time, 83 min.)

Enhanced by the eye-filling panoramic sweep of CinemaScope photography and the beauty of DeLuxe color, "Cattle Empire" is a highly satisfactory western, one that reaches spectacular heights, for it seems as if more cattle is seen in this picture than in any other western produced to this day. The rugged story is not without its shortcomings, but these are overcome to a considerable extent by the skillful direction and fine performances, which makes the actions of the different characters believable. Joel McCrea is most effective in his he-man role of a trail boss who had been unjustly jailed for the drunken acts of his hired hands,

and who sees an opportunity to avenge himself when the people who persecuted him depend on him to successfully head a giant cattle drive to a Northern market. Considerable suspense is generated by the fact that the spectator is never sure if McCrea will double-cross those who had entrusted him. It comes to a satisfying conclusion, however, when McCrea overcomes his bitterness and is regenerated toward the end:—

Imprisoned because his hired hands had killed several bystanders during a drunken spree, McCrea returns to the town where the trouble took place after serving a five-year sentence. The townspeople, still angered, attempt to lynch him, but he is saved by Don Haggerty, a powerful rancher, who had been blinded by McCrea's drunken cowboys. Taken to Haggerty's ranch, McCrea discovers that his benefactor had married Phyllis Coates, his former sweetheart. Because of McCrea's experience as a trail boss, Haggerty offers him the job of conducting a huge cattle drive to the North, the success of which was most important to the people in the impoverished area. McCrea accepts the offer and treacherously plans to drive the herd to a dry water-hole to die, thus avenging himself on his tormentors. At the same time he makes a secret deal with Richard Shannon, a rival and unscrupulous cattleman, to guide his herd to the buyer, who sought 5,000 head of cattle. McCrea insists that Haggerty, Phyllis and several men who had led the lynch mob ride trail with him and obey his commands. He does everything possible to slow down and misdirect Haggerty's cattle, while secretly giving proper directions to Shannon. But the thought of leading fine cattle to their death torments McCrea, and before long he has a change of heart. He quits helping Shannon and enters into a race with him to deliver the cattle to the Union Army quartermaster at Fort Clemson. In due time, McCrea gets ahead of Shannon and, with victory at hand, his cowboys want to celebrate. McCrea stops them because of his past experience. The men resent the decision and are about to defy him when Haggerty intervenes and confesses that he, not McCrea, was responsible for the last debacle. The cowpokes rally behind McCrea and deliver the cattle after besting Shannon and his forces in a gun battle. Vindicated, McCrea rides off to start a ranch of his own after promising to return one day to Gloria Talbott, a comely young lady who had won his heart.

Robert Stabler produced it and Charles Marquis Warren directed it from a screenplay by Endre Bohem and Eric Norden, based on a story by Daniel B. Ullman.

Family.

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Vogel's frankness and sincerity in his discussion of current problems was refreshing to the delegates, and his declaration that he was personally opposed to the sale of post-1948 pictures was hailed by them.

A most important phase of the three-day convention was the business-building seminar, which took place before a capacity attendance of 400 of the delegates. It was a lengthy session, and interest in the different promotional ideas was so great that Horace Adams, National Allied's new president, was obliged to schedule a carryover session for the following day.

"Underwater Warrior" with Dan Dailey and Claire Kelly

(MGM, February; time, 91 min.)

An interesting and entertaining melodrama, centering around the adventures of a young Navy lieutenant who becomes intensely interested in underwater warfare and who eventually becomes the ranking officer of the U.S. Navy's Underwater Demolition Teams. The underwater scenes are very good, and they range from the fascinating to the thrilling. A particularly fascinating sequence is the one in which the hero and another "frogman" swim unprotected among savage sharks to determine if they will necessarily attack a human being under water. Among the thrilling sequences are those that show a group of UDT men blowing up Red off-shore installations in Korea in a daring underwater sortie. Exciting also is the danger faced by the hero and his pal when the equipment of one becomes fouled at a 300-foot depth and they share one aqua-lung to reach the surface. The story itself is a straightforward tale of a dedicated man's herosim and daring, made pleasant by the fact that it has good touches of light comedy and that considerable footage is devoted to an agreeable romance between Dan Dailey, as the hero, and Claire Kelly, as the girl who becomes his wife. The direction and acting are competent, and the photography, in black-and-white CinemaScope, very good:—

Impressed with the future of underwater warfare, Dailey, a lieutenant, wins admission to the UDT School at Ft. Pierce, Florida, after learning to swim within thirty days. A close friendship develops between Dailey and Ross Martin, an enlisted man, during their rugged training period, but before they can see action, Japan surrenders. With the future of the UDT now doubtful, Dailey convinces the Navy's top brass that it might be feasible for frogmen to operate from submerged submarines, using a new-type aqua-lung, without ever surfacing during a mission. He successfully demonstrates the workability of his plan in the Caribbean, where he meets Claire, a beautiful and charming socialite, who was vacationing in the islands. They marry after a whirlwind courtship and, immediately following their honeymoon, Dailey is sent to Korea, where he suffers a leg wound in a daring underwater sortie. Shortly thereafter, Dailey, now a commander, is put in charge of the UDT and persists in performing dangerous underwater experiments himself instead of assigning them to younger men. When a top secret jet plane crashes into the ocean and sinks to a depth of 300 feet, the Navy decides that it must be located and destroyed to keep its secrets from falling into foreign hands. Although a medical officer warns him that he is too old to make the dangerous dive, Dailey determines to reach the record depth with a new breathing apparatus he had developed. Martin, now his aide, insists upon accompanying him. They manage to reach the plane and plant a demolition charge, but Martin's life becomes endangered when his equipment becomes entangled, cutting off his air supply. Risking his own life, Dailey frees Martin and rises to surface with him by alternately sharing the mouthpiece on his breathing equipment. The experience leaves both men unconscious for 45 hours, but they make a miraculous recovery, and, in the future, decide to confine themselves to administrative duties.

It was produced by Ivan Tors and directed by Andrew Marton from a screenplay by Gene Levitt.

Family.

"The Brothers Karamazov" with Yul Brynner, Maria Schell, Claire Bloom, Richard Basehart and Lee J. Cobb

(MGM, February; time, 146 min.)

Excellent is the word for this absorbing and vigorous screen version of Fyodor Dostoyevsky's epic novel, the action of which takes place in Russia late in the 19th Century. As written by Dostoyevsky, its classic story of greed, nobility, passionate love, hatred and vengeance, as exemplified in the turbulent relationships between a sensual, depraved father and his four sons, contained enough material for several movies because of the many sub-plots and other factors concerning the complex motivations of the principal characters. Much credit is due producer Pandro S. Berman and writer-director Richard Brooks for the skillful manner in which they have compressed the sprawling story, not only remaining faithful to the novel within limitations and retaining its flavor, but also presenting it on the screen in a way that will grip the attention of the general run of movie-goers and at the same time satisfy those who appreciate Dostoyevsky's writings and who will understand and comprehend the deeper meanings behind the disturbed emotions of the different characters. The acting is superb, with brilliant performances turned in by Lee J. Cobb, as the lecherous and crafty father, and by Yul Brynner, as his fiery, quick-tempered eldest son. Outstanding portrayals are delivered also by Richard Basehart, as Cobb's cold, intellectual second son, William Shatner, as his devout youngest son; Albert Salmi, as his scheming, unacknowledged illegitimate son; Maria Schell, as Cobb's voluptuous and passionate blonde mistress, with whom Brynner falls in love; and Claire Bloom, as a beautiful aristocrat whose love for Brynner turns to spiteful revenge when he spurns her for Maria. Not the least of the film's assets are the lavish production values and the exquisite Metrocolor photography.

Briefly, the story depicts Brynner as a reckless, spend-thrift Army officer who constantly demands money from Cobb, his wealthy but tight-fisted father, claiming that the money was due him from an inheritance left to him by his mother. Cobb denies the existence of such an inheritance and compels Brynner to give him IOU notes. When Brynner becomes engaged to Claire, a beautiful aristocrat with a handsome dowry, Cobb sells his son's debt notes to Maria, his mistress, who in turns plans to collect the money from Claire. Learning of the plot, Brynner seeks out Maria in anger, only to fall under her spell. He falls passionately in love with her, but she remains coquettish and plays him against his father. He becomes insanely jealous over his father's attentions to Maria and, led to believe that she was keeping a tryst with him, rushes to Cobb's home, intent on killing him if he should find him with Maria. She is not there, and he leaves after a slight altercation with Cobb. The only witness to the scene is Salmi, Cobb's bastard son, who hated his father and who murders him under circumstances that point to Brynner as the killer. Arrested and brought to trial, Brynner is stoutly defended by Basehart and Shatner, who, too, despised their father. During the trial, Basehart gains a confession of the murder from Salmi, who commits suicide before the authorities can get to him. This turn of events weighs heavily in Brynner's favor until Claire, angered because he had spurned her for Maria, produces false but seemingly irrefutable evidence of his guilt. This results in his conviction, but his brothers, aware of his innocence, help him to escape from a prison train and from the country to start life anew with Maria, who by this time had fallen genuinely in love with him.

A brief synopsis cannot do justice to the many dramatic events that lead to Cobb's murder and to Brynner's conviction for the crime.

It was produced by Pandro S. Berman and directed by Richard Brooks from his own screenplay.

Adult fare.

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5730 Naked in the Sun—Craig-MilanSept. 29
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5723 Affair in Havana—Cassavetes-Shane.....Oct. 20
5726 Gun Battle at Monterey—Hayden-Duncan..Oct. 27
5725 Hunchback of Notre Dame—
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5724 The Tall Stranger—
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5733 Up in Smoke—Bowery BoysDec. 22
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5802 The Rawhide Trail—Reason-GatesJan. 26
5803 The Man from God's Country—Montgomery-
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5809 The Bride and the Beast—Austin-FullerFeb. 23
5808 Macabre—Prince-Backus-WhiyeMar. 9
5814 Seven Guns to Mesa—Quinlivan-Albright ..Mar. 16
5807 Cole Young, Gunfighter—
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214 Blood of Dracula—Harrison-LewisNov. 27
213 Viking Women vs. Sea Serpent—Dalton-Cabot. Jan. 15
220 The Astounding She-Monster—Clarke-Duncan. Jan. 15
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218 Suicide Battalion—Connors-AshleyFeb. 15

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The Young Land—Wayne-CraigJuly
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215 Domino Kid—Calhoun-MillerOct.
220 The Tijuana Story—Acosta-DarrenOct.
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221 Decision at Sundown—Scott-CarrollNov.
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209 Torero—Luis Procuna (foreign-made)Nov.
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225 The Long Haul—Mature-DorsDec.
226 The Hard Man—Madison-FrenchDec.
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228 The World Was His Jury—O'Brien-FreemanJan.
231 Bonjour Tristesse—Niven-Kerr (C'Scope)Feb.
224 How to Murder a Rich Uncle—CoburnFeb.
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232 Crash Landing—Merill-DavisFeb.
Bitter Victory—Burton-Jurgens (C'Scope)Mar.
Cowboy—Ford-LemmonMar.
Curse of the Demon—Andrews-CumminsMar.
The True Story of Lynn Stuart—Palmer-Lord ..Mar.
The Bridge on the River Kwai—
Holden-GuinnessSpecial

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 804 Until They Sail—Simmons-NewmanOct.
805 The Invisible Boy—Eyer-AbbottOct.
807 Les Girls—Kelly-Kendall-GaynorNov.
806 Jailhouse Rock—Presley-TylerNov.
808 Don't Go Near the Water—
Ford-Scala (C'Scope)Dec.
811 The Seven Hills of Rome—Lanza (C'Scope)Jan.
809 Raintree County—Taylor-CliftJan.
810 The Safecracker—Milland-SterkeJan.
816 All at Sea—Alec GuinnessFeb.
812 Underwater Warrior—Dailey-Kelly (C'Scope) ..Feb.
813 The Brothers Karamazov—Brynner-SchellMar.
815 Saddle the Wind—Taylor-LondonMar.
814 The High Cost of Living—Ferrer-Rowlands
(formerly "Bay the Moon")Mar.
Merry Andrew—Kaye-Angeli (C'Scope)Apr.
Handle With Care—Jones-MitchellApr.
The Sheepman—Ford-MacLaine (C'Scope)May
Gigi—Caron-Jourdan (C'Scope)May
The Law and Jake Wade—
Taylor-Widmark (C'Scope)June
High School Confidential—Tamblyn-Sterling ..June
I Accuse—Ferrer-Walbrooknot set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5704 The Devil's Hairpin—Wilde-WallaceOct.
5705 The Joker is Wild—Sinatra-CrainOct.
5706 Hear Me Good—March-RossOct.
5707 Zero Hour—Andrews-Darnell-HaydenNov.
5708 The Tin Star—Fonda-Perkins-PalmerNov.
5709 Sad Sack—Lewis-WayneDec.
5710 Spanish Affair—Kiley-SevillaJan.
5713 Wild Is the Wind—Magnani-QuinnFeb.
R5727 California—(reissue)Feb.
R5728 Desert Fury—(reissue)Feb.
R5729 Forest Rangers—(reissue)Feb.
R5730 Wells Fargo—(reissue)Feb.
5711 High Hell—Derek-StewartMar.
5712 Desire Under the Elms—Loren-PerkinsMar.
5714 Country Music Holiday—Carter-LeveneMar.
R5732 Jumping Jacks—(reissue)Mar.
R5726 Scared Stiff—(reissue)Mar.
5115 St. Louis Blues—Cole-Kitt-CallowayApr.
5716 Teacher's Pet—Gable-DayApr.
R5725 Union Pacific—(reissue)Apr.
R5724 Wild Harvest—(reissue)Apr.
5717 Maracaibo—Wilde-WallaceMay
5718 Hot Spell—Booth-Quinn-MacLaineMay
R5723 Northwest Mounted Police—(reissue)May
R5722 Blaze of Noon—(reissue)May
5719 Another Time, Another Place—
Turner-Johns-SullivanJune
5720 Space Children—Williams-RayJune
5721 Vertigo—Stewart-NovakJune

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

- The Spanish Gardener—Bogarde-WhitelyOct.
As Long as They're Happy—Buchanan-ScottNov.
Pursuit of the Graf Spee—Gregson-QuayleNov.
One Way Out—Adams-BrookDec.
Across the Bridge—Rod SteigerJan.
The Bolshoi Ballet—Galina UlanovaJan.
Smiles of a Summer Night—Swedish-madeFeb.
Secret Place—Lee-Lewis-BrookeFeb.
Campbell's Kingdom—Bogarde-BakerMar.
The One that Got Away—Hardy-KrugerApr.
Hell Drivers—Baker-Lom-CumminsMay
Robbery Under Arms—Finch-LewisMay
Dangerous Exile—Jourdan-LeeJune

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5618 Operation Conspiracy—Friend-Mackenzie ..Sept. 27
5616 Hell Canyon Outlaws—Robertson-Keith ...Oct. 6
5622 Panama Sal—Verdugo-Kemmer (Naturama) .Oct. 18
5701 Raiders of Old California—Davis-Whelan ..Nov. 1
5702 The Crooked Circle—
Smith-Spain (Naturama)Nov. 11
5770 Eighteen and Anxious—Webster-ScottNov. 15
5703 Thunder Over Tangier—Hutton-Gastoni ...Nov. 25
5704 Hell Ship Mutiny—Hall-CarradineDec. 6
5705 Gunfire at Indian Gap—
Ralston-Macready (Naturama)Dec. 13

- 5706 The Fighting Wildcats—Brasselle-Callard...Dec. 27
5707 Outcasts of the City—Massen-HuttonJan. 10
5602 Battle Shock—Meeker-RuleJan. 15
5708 Scotland Yard Dragnet—Culver-RocJan. 24
5709 International Counterfeiters—Howard-Garden Jan. 31
The Notorious Mr. Monks—
Robertson-Kelly (Naturama)Feb. 28
5711 Juvenile Jungle—Allen-WellesMar. 14
5710 Young and Wild—Evans-Marlows
(formerly "Joyride")Mar. 14
Strange Case of Dr. Manning—Randall-Gynt Mar. 21
Man or Gun—Carey-Totter (Naturama) ...Apr. 4

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 736-9 40 Guns—Stanwyck-Sullivan (C'Scope)Sept.
738-5 The Sun also Rises—
Gardner-Power-Flynn (C'Scope)Sept.
739-3 Copper Sky—Morrow-Gray (Regalscope)Sept.
740-1 The Deerslayer—
Barker-Tucker-Moreno (C'Scope)Sept.
743-5 No Down Payment—
Wynter-Hunter (C'Scope)Oct.
747-6 3 Faces of Eve—
Woodward-Wayne-Cobb (C'Scope)Oct.
746-8 The Abominable Snowman—Tucker-Cushing..Oct.
742-7 Young and Dangerous—
Gentle-Damon (Regalscope)Oct.
750-0 Ghost Diver—Craig-Totter (Regalscope)Oct.
741-9 Rockabilly Baby—Field-KennedyOct.
749-2 Ride a Violent Mile—
Agar-Edwards (Regalscope)Nov.
745-0 Stopover Tokyo—Wagner-Collins (C'Scope) ..Nov.
755-9 April Love—Boone-JonesNov.
748-4 Under Fire—Reason-Morgan (Regalscope) ...Nov.
751-8 Kiss Them for Me—Grant-MansfieldDec.
802-9 Peyton Place—Turner-Nolan (C'Scope)Dec.
803-7 The Enemy Below—
Mitchum-Jurgens (C'Scope)Jan.
801-1 A Farewell to Arms—Jones-Hudson (C'Scope) .Jan.
806-0 Escape from Red Rock—
Donlevy-Flippen (Regalscope)Jan.
807-8 Diamond Safari—
McCarthy-McDowell (Regalscope)Jan.
808-6 Gift of Love—Bacall-Stack (C'Scope)Feb.
810-2 Plunder Road—Raymond-Morris (Regalscope) .Feb.
805-2 Sing! Boy, Sing!—Sands-Gentle (C'Scope) ...Feb.
809-4 Cattle Empire—McCrea-Talbott (C'Scope) ...Feb.
816-9 Beautiful But Dangerous—Lollabrigida-Alda ..Feb.
813-6 The Long Hot Summer—
Newman-Woodward (C'Scope)Mar.
817-7 Count Five and Die—
Hunter-Duringer (C'Scope)Mar.
814-4 The Young Lions—
Brando-Clift-Martin (C'Scope)Mar.
815-1 Ambush at Cimarron Pass—Brady (Regalscope) Mar.
865-6 Song of Bernadette—reissueMar.
812-8 The Hell Bent Kid—Murray-Varsi (C'Scope) ..Apr.
The Barbarian—John Wayne (C'Scope)Apr.
826-8 Wolf Dog—Jim Davis (Regalscope)Apr.
Fraulein—Wynter-Ferrer (C'Scope)Not Set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Enemy from Space—Brian DonlevySept.
The Careless Years—Stockwell-TrundySept.
The Girl in Black Stockings—Barker-BancroftOct.
Hell Bound—Russell-BlairOct.
Time Limit—Widmark-BasehartOct.
Baby Face Nelson—Rooney-JonesNov.
Legend of the Lost—Wayne-LorenDec.
Man on the Prowl—Powers-BestDec.
The Dalton Girls—Edwards-AndersDec.
The Quiet American—Murphy-RedgraveJan.
Cross-up—Parks-SmithJan.
Gun Fever—Stevens-DaviJan.
Witness for the Prosecution—
Laughton-Power-Dietrich-LancasterFeb.
Port Bowie—Johnson-HarrisonFeb.
Lost Lagoon—Lynn-BarryFeb.
Paths of Glory—Douglas-MeekerMar.
Ride Out for Revenge—Calhoun-GrahameMar.
Steel Bayonet—Genn-MooreMar.
Run Silent, Run Deep—Gable-LancasterApr.
Paris Holiday—Hope-FernandelApr.
Curse of Dracula—Lederer-EberhardtApr.
The Flame Barrier—Franz-CrowleyApr.

Universal-International Features
(445 Park Ave., New York 22, N. Y.)

1956-57

5730 Joe Dakota—Mahoney-Patten	Sept.
5731 That Night—Beal-Dabney	Sept.
5732 Jet Pilot—Wayne-Leigh	Sept.
5733 Man of 1,000 Faces— Cagney-Malone (C'Scope)	Oct.
5734 Quantz—MacMurray-Malone (C'Scope)	Oct.
5735 The Unholy Wife—Dors-Steiger	Oct.

1957-58

5801 Slaughter on Tenth Avenue—Egan-Sterling	Nov.
5802 Slim Carter—Mahoney-Adams	Nov.
5803 Escapade in Japan—Wright-Mitchell	Nov.
5804 Doctor at Large—British cast	Nov.
5805 The Monolith Monsters—Williams-Albright	Dec.
5806 Love Slaves of the Amazon—Taylor-Segale	Dec.
5807 My Man Godfrey—Allyson-Niven	Dec.
5808 The Violators—Arthur O'Connell	Dec.
5809 This is Russia—Documentary	Jan.
5810 All Mine to Give—Johns-Mitchell	Jan.
5811 The Tarnished Angels— Hudson-Malone (C'Scope)	Jan.
5812 Man in the Shadow— Chandler-Welles (C'Scope)	Jan.
5813 The Girl Most Likely—Powell-Andes	Feb.
5814 Flood Tide—Nader-Borchers (C'Scope)	Feb.
5815 Touch of Evil—Heston-Leigh-Welles	Feb.
5816 I Married a Woman—Gobel-Dors	Mar.
5817 The Lady Takes a Flyer— Turner-Chandler (C'Scope)	Mar.
5818 Damn Citizen—Andes-Hayes	Mar.
5886 The Mark of the Hawk—Poitier-Kitt	Mar.
5819 The Female Animal—Lamarr-Nader (C'Scope)	Apr.
5820 Day of the Badman— MacMurray-Weldon (C'Scope)	Apr.
5821 Summer Love—Saxon-Meredith	Apr.
5822 The Big Beat—Reynolds-Martin	Apr.
5823 Girls on the Loose—Corday-Milan	May
5824 Live Fast, Die Young— Murphy-Eberhardt	May
5825 Winchester '73—reissue	May
5826 Criss Cross—reissue	May

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

702 Black Patch—Montgomery-Brewster	Sept. 14
703 Johnny Trouble—Barrimore-Kellaway	Sept. 21
704 The Helen Morgan Story— Blyth-Newman (C'Scope)	Oct. 5
705 The Black Scorpion—Denning-Corday	Oct. 19
706 The Story of Mankind—Colman-Coburn	Nov. 9
707 Woman in the Dressing Gown—British cast	Nov. 23
708 Bombers B-52—Wood-Malden (C'Scope)	Nov. 30
709 Jamboree—Rock and Roll stars	Dec. 7
710 The Green-Eyed Blonde—Oliver-Reynolds	Dec. 14
5910 The Forbidden Desert— Documentary (45 m.)	Dec. 21
711 Sayonara—Brando-Buttons-Taka	Dec. 28
712 The Deep Six—Ladd-Foster	Jan. 18
713 Fort Dobbs—Walker-Mayo	Feb. 8
714 Darby's Rangers—Choureau-Garner	Feb. 22
715 Chase a Crooked Shadow—Todd-Baxter	Mar. 8
716 Lafayette Escadrille—Hunter-Choureau	Mar. 22
717 Marjorie Morningstar—Kelly-Wood	Apr. 5

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

2851 Hollywood Glamour on Ice— Screen Snapshots (10½ m.)	Oct. 3
2602 Big House Blues— Favorite (reissue) (7 m.)	Oct. 10
2752 Rock Around Magoo—Mr. Magoo (6 m.)	Oct. 24
2801 Champion Stunt Drivers—Sports (9½ m.)	Oct. 24
2603 Giddyap—Favorite (reissue) (6½ m.)	Nov. 7
2952 New York After Midnight— Cavalcade of B'way (reissue) (11 m.)	Nov. 14
2604 Snowtime—Favorite (reissue) (7 m.)	Nov. 21
2753 Magoo's Moose Hunt—Mr. Magoo (6½ m.)	Nov. 28
2802 Sports Down Latin Way—Sports (10 m.)	Nov. 28
2552 Candid Microphone No. 4 (reissue) (8½ m.)	Dec. 5
2605 Let's Go—Favorite (reissue) (7½ m.)	Dec. 12
2953 Eddie Condon's—Cavalcade of B'way (reissue) (10 m.)	Dec. 19

2754 Magoo's Private War—Mr. Magoo (6 m.)	Dec. 19
2852 Salute to Hollywood— Screen Snapshots (10½ m.)	Jan. 2
2553 Candid Microphone No. 5 (reissue) (11 m.)	Jan. 2
2606 The Family Circus— Favorite (reissue) (6½ m.)	Jan. 16
2511 Trees and Jamaica Daddy— Ham & Hattie (7 m.)	Jan. 30
2607 The Fox Pup—Favorite (reissue) (6½ m.)	Feb. 6
2803 Harlem Magicians—Sports	Feb. 13
2608 The Popcorn Story— Favorite (reissue) (6½ m.)	Feb. 20
2954 Bill Hardy's— Cavalcade of B'way (reissue) (9½ m.)	Feb. 20
2512 Sailing and Village Band— Ham & Hattie (7 m.)	Feb. 27
2853 Rock 'em Cowboy—Screen Snapshots	Mar. 6
2554 Candid Microphone No. 6— reissue (9½ m.)	Mar. 6
2755 Magoo's Young Manhood— Mr. Magoo (7 m.)	Mar. 13
2804 Rasslin' Rockets—Sports	Mar. 20
2609 Dr. Bluebird—Favorite (reissue) (8 m.)	Mar. 30

Columbia—Two Reels

2431 He's in Again— Gus Schilling (reissue) (16½ m.)	Oct. 10
2402 Rusty Romeos—3 Stooges (16½ m.)	Oct. 17
2411 Tricky Chicks—Featurette (16½ m.)	Oct. 24
2441 Land of Laughter— Featurette (C'Scope) (15 m.)	Oct. 31
2422 Nurse Behave— Vera Vague (reissue) (15½ m.)	Nov. 7
2432 Sappy Pappy— Andy Clyde (reissue) (16 m.)	Nov. 28
2403 Outer Space Jittres—3 Stooges (16½ m.)	Dec. 5
2423 Foy Meets Girl—Eddie Foy, Jr. (reissue) (16½ m.)	Dec. 12
2140 Batman and Robin—Serial (reissue)	Jan. 9
2433 Jitter Bughouse— Joe de Rita (reissue) (17 m.)	Jan. 16
2442 Wonders of Chicago— Musical Travelark (16½ m.)	Jan. 30
2424 A Slip and a Miss— Hugh Herbert (reissue) (16 m.)	Feb. 6
2804 Quiz Whiz—3 Stooges (15½ m.)	Feb. 13
2434 How Spry I Am— Andy Clyde (reissue) (18 m.)	Mar. 6

Metro-Goldwyn-Mayer—One Reel

C-932 Blackboard Jumble— C'Scope Cartoon (7 m.)	Oct. 4
W-963 Goldilocks and the 3 Bears— Cartoon (reissue) (11 m.)	Oct. 11
C-933 Tom's Photo Finish— C'Scope Cartoon (7 m.)	Nov. 1
W-964 Texas Tom—Cartoon (reissue) (7 m.)	Nov. 8
W-965 The Fishing Bear— Cartoon (reissue) (8 m.)	Nov. 29
C-934 One Droopy Knight— C'Scope Cartoon (7 m.)	Dec. 6
W-966 Tom & Jerry in the Hollywood Bowl— Cartoon (reissue) (7 m.)	Dec. 20
C-935 Happy Go Ducky— C'Scope Cartoon ((7 m.)	Jan. 3
W-967 The Milky Way— Cartoon (reissue) (8 m.)	Jan. 17
W-968 The Midnight Snack— Cartoon (reissue) (9 m.)	Jan. 31
C-936 Sheep Wrecked—C'Scope Cartoon (7 m.)	Feb. 7
W-969 Cock-A-Doodle Dog— Cartoon (reissue) (7 m.)	Feb. 21
C-937 Royal Cat Nap—C'Scope Cartoon (7 m.)	Mar. 7
W-970 Casanova Cat—Cartoon (reissue) (7 m.)	Mar. 7
W-971 Daredveil Droopy— Cartoon (reissue) (6 m.)	Mar. 21
C-938 Mutts About Racing— C'Scope Cartoon (7 m.)	Apr. 4
W-972 Jerry and the Goldfish— Cartoon (reissue) (7 m.)	Apr. 11
C-939 Vanishing Duck—C'Scope Cartoon (7 m.)	May 2
W-973 Droopy's Good Deed— Cartoon (reissue) (7 m.)	May 2
W-974 Jerry's Cousin—Cartoon (reissue) (7 m.)	May 16
C-940 Robin Hoodwinked— C'Scope Cartoon (7 m.)	June 6
W-975 Symphony in Slang— Cartoon (reissue) (7 m.)	June 13

Paramount—One Reel

P17-2	Jumping with Toy—Noveltoon (6 m.)	Oct. 4
P17-3	Jolly the Clown—Noveltoon (6 m.)	Oct. 25
B17-1	Boo Bop—Casper (7 m.)	Nov. 11
H17-1	One Funny Knight— Herman & Katnip (6 m.)	Nov. 22
P17-4	Cock-A-Doodle Dino—Noveltoon (6 m.)	Dec. 6
P17-5	Dante Dreamer—Noveltoon (6 m.)	Jan. 3
B17-2	Heir Restorer—Casper (6 m.)	Jan. 24
P17-6	Sportickles—Noveltoon (6 m.)	Feb. 14
B17-3	Spook and Span—Casper (6 m.)	Feb. 28
P17-2	Grateful Gus—Noveltoon (6 m.)	Mar. 7
H17-2	Frighty Cat—Herman & Katnip (6 m.)	Mar. 14

Twentieth Century-Fox—One Reel

1957

7709-9	Midway Medley— Movietone (C'Scope) (9 m.)	Sept.
5739-8	Goons from the Moon— Terrytoon (reissue) (7 m.)	Sept.
7710-7	Journey Through Ceylon— Movietone (C'Scope) (9 m.)	Oct.
5740-6	Nutsy in Squirrel Crazy— Terrytoon (reissue) (7 m.)	Oct.
7711-5	Trotters and Pacers—Movietone (C'Scope)	Nov.
5741-4	The Helpful Geni— Terrytoon (reissue) (7 m.)	Nov.
7712-3	Legend of the Orient—Movietone (C'Scope)	Dec.
5742-2	Mighty Mouse in Injun Trouble— Terrytoon (reissue) (7 m.)	Dec.

1958

7801-4	High Divers & Dolls—Movietone (C'Scope)	Jan.
5801-6	Springtime for Clobber— Clint Clobber (C'Scope)	Jan.
5831-3	Witch's Cat—Mighty Mouse (reissue)	Jan.
7802-2	The Jumping Horse—Movietone (C'Scope)	Feb.
5802-4	It's a Living—Terrytoon (C'Scope)	Feb.
5832-1	Woodman Spare That Tree— Terrytoon (reissue)	Feb.
7803-0	Wild Race for Glory—Movietone (C'Scope)	Mar.
5803-2	Gaston's Baby—Terrytoon (C'Scope)	Mar.
5833-9	Mysterious Stranger— Mighty Mouse (reissue)	Mar.
7804-8	Transcontinental—Movietone (C'Scope)	Apr.
5804-0	The Juggler of Our Lady— Terrytoon (C'Scope)	Apr.
5834-7	Happy Landing—Terrytoon (reissue)	Apr.
5805-7	Gaston, Go Home—Terrytoon (C'Scope)	May
5835-4	Lazy Little Beaver—Terrytoon (reissue)	May

Universal—One Reel

1956-57

3678	A Brief Case—Color Parade (9 m.)	Oct. 14
3622	The Big Snooze—Cartune (7 m.)	Oct. 21
3623	Dopy Dick, The Pink Whale (7 m.)	Nov. 18

1957-58

3871	The Best of the West—Color Parade (9 m.)	Nov. 4
3811	Fodder and Son—Cartune (6 m.)	Nov. 11
3831	Destination Meatball— Cartune (reissue) (7 m.)	Nov. 11
3812	Swiss Misfit—Cartune (6 m.)	Dec. 2
3872	Arctic Geese—Color Parade (9 m.)	Dec. 16
3813	The Bongo Punch—Cartune (6 m.)	Dec. 30
3832	Born to Peck—Cartune (reissue) (7 m.)	Dec. 30
3873	Timeless City— Color Parade (C'Scope) (9 m.)	Jan. 27
3814	Misguided Missile—Cartune	Jan. 27
3833	Stage Hoax—Cartune (reissue) (7 m.)	Jan. 27
3834	Woodpecker in the Rough— Cartune (reissue) (7 m.)	Feb. 24
3815	Watch the Birdie—Cartune	Feb. 24
3874	Behind the Ticker Tape— Color Parade (11 m.)	Mar. 10
3835	Scalp Treatment—Cartune (reissue) (7 m.)	Mar. 24
3816	Salmon Yeggs—Cartune	Mar. 24
3875	Parrot Jungle—Color Parade (9 m.)	Apr. 14
3817	Half Empty Saddles—Cartune	Apr. 21
3836	The Great Who-Dood-It— Cartune (reissue) (7 m.)	Apr. 28
3818	Polar Pests—Cartune	May 19
3876	Weekend Pirate—Color Parade (9 m.)	May 26

Universal—Two Reels

3851	Taps and Tunes—Musical (15 m.)	Nov. 11
3801	Ski Town U.S.A.—Special (17 m.)	Dec. 2
3852	Salute to Song—Musical (15 m.)	Dec. 9

Vitaphone—One Reel

1956-57

4722	Touche and Go—Looney Tune (7 m.)	Oct. 12
5303	His Bitter Half— Hit Parade (reissue) (7 m.)	Oct. 19
5715	Show Biz Bugs—Bugs Bunny (7 m.)	Nov. 2
5304	The Leghorn Blows at Midnight— Hit Parade (reissue) (7 m.)	Nov. 9
5701	Mouse-taken Identity— Merrie Melody (7 m.)	Nov. 16
5702	Gonzales Tamales—Looney Tune (7 m.)	Nov. 30
5305	The Pest That Came to Dinner— Hit Parade (reissue) (7 m.)	Dec. 7
5716	Rabbit Romeo—Bugs Bunny (7 m.)	Dec. 14
5306	Hypo Chondri Cat— Hit Parade (reissue) (7 m.)	Dec. 28
5703	Don't Axe Me—Merrie Melody (7 m.)	Jan. 4
5704	Tortilla Flaps—Looney Tune (7 m.)	Jan. 18
5307	Home, Tweet Home— Hit Parade (reissue) (7 m.)	Jan. 25
5723	Hare-Less Wolf—Bugs Bunny (7 m.)	Feb. 1
5308	Mississippi Hare— Hit Parade (reissue) (7 m.)	Feb. 15
5705	A Pizza Tweety Pie—Looney Tune (7 m.)	Feb. 22
5309	Caveman Inki—Hit Parade (reissue) (7 m.)	Mar. 1
5706	Robin Hood Daffy—Merrie Melody (7 m.)	Mar. 8
5310	It's Hummer Time— Hit Parade (reissue) (7 m.)	Mar. 22
5724	Hare-Way to the Stars—Bugs Bunny (7 m.)	Mar. 29
5707	Who-Be-Gone—Merrie Melody (7 m.)	Apr. 12
5311	A Fractured Leghorn— Hit Parade (reissue) (7 m.)	Apr. 19
5708	A Waggily Tale—Merrie Melody (7 m.)	Apr. 26
5709	Feather Bluster—Merrie Melody (7 m.)	May 10
5312	The Scarlet Pumpernickel— Hit Parade (reissue) (7 m.)	May 17
5725	Now Hare This—Bugs Bunny (7 m.)	May 31

NEWSWEEKLY NEW YORK

RELEASE DATES

News of the Day

252	Wed. (E)	Feb. 19
253	Mon. (O)	Feb. 24
254	Wed. (E)	Feb. 26
255	Mon. (O)	Mar. 3
256	Wed. (E)	Mar. 5
257	Mon. (O)	Mar. 10
258	Wed. (E)	Mar. 12
259	Mon. (O)	Mar. 17
260	Wed. (E)	Mar. 19
261	Mon. (O)	Mar. 24
262	Wed. (E)	Mar. 26
263	Mon. (O)	Mar. 31
264	Wed. (E)	Apr. 2

Fox Movietone News

19	Friday (O)	Feb. 21
20	Tues. (E)	Feb. 25
21	Friday (O)	Feb. 28
22	Tues. (E)	Mar. 4
23	Friday (O)	Mar. 7
24	Tues. (E)	Mar. 11
25	Friday (O)	Mar. 14
26	Tues. (E)	Mar. 18
27	Friday (O)	Mar. 21
28	Tues. (E)	Mar. 25
29	Friday (O)	Mar. 28
30	Tues. (E)	Apr. 1
31	Friday (O)	Apr. 4

Universal News

(Ed. Note: The release numbers published in the previous index were incor-

rect. The following is a correct listing.)

1957

105	Tues. (O)	Dec. 31
106	Thurs. (E)	Jan. 2

1958

1	Tues. (O)	Jan. 7
2	Thurs. (E)	Jan. 9
3	Tues. (O)	Jan. 14
4	Thurs. (E)	Jan. 16
5	Tues. (O)	Jan. 21
6	Thurs. (E)	Jan. 23
7	Tues. (O)	Jan. 28
8	Thurs. (E)	Jan. 30
9	Tues. (O)	Feb. 4
10	Thurs. (E)	Feb. 6
11	Tues. (O)	Feb. 11
12	Thurs. (E)	Feb. 13
13	Tues. (O)	Feb. 18
14	Thurs. (E)	Feb. 20
15	Tues. (O)	Feb. 25
16	Thurs. (E)	Feb. 27
17	Tues. (O)	Mar. 4
18	Thurs. (E)	Mar. 6
19	Tues. (O)	Mar. 11
20	Thurs. (E)	Mar. 13
21	Tues. (O)	Mar. 18
22	Thurs. (E)	Mar. 20
23	Tues. (O)	Mar. 25
24	Thurs. (E)	Mar. 27
25	Tues. (O)	Apr. 1
26	Thurs. (E)	Apr. 3

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No. 9

A SHOCKING REVELATION

As every exhibitor knows, a major problem faced by the theatres is the public's mistaken impression that most, if not all, current motion pictures shortly will be seen on television free of charge. Many exhibitors are combatting the public's misconception by including in their newspaper advertisements a line to the effect that the picture advertised is limited to exclusive theatre showings.

In view of the efforts being made to combat this pressing and damaging problem, we were shocked no end this week to learn that the Distributors Corporation of America has made available to television, not only pictures that were shown in the theatres within the past year and that are currently playing, but also pictures that have not yet been released to the theatres but will be made available to them in the next few months.

A DCA "TV Release Schedule," dated October 28, 1957, lists the following pictures and dates of availability to TV:

Long John Silver	Mar. 1, 1958
I Am a Camera	Apr. 1, 1958
Hunters of the Deep	May 1, 1958
Frisky	June 1, 1958
Please Murder Me	July 1, 1958
Wages of Fear	Aug. 1, 1958
Woman of Rome	Sept. 1, 1958
Private's Progress	Oct. 1, 1958
Gold of Naples	Nov. 1, 1958
The Widow	Dec. 1, 1958
Rock, Rock, Rock	Jan. 1, 1959
Green Man	Feb. 1, 1959
Half Human	Mar. 1, 1959
Monster from Green Hell	Apr. 1, 1959
The Miller's Beautiful Wife	May 1, 1959
Jedda	June 1, 1959
Hell in Korea	July 1, 1959
Please, Mr. Balzac	Aug. 1, 1959
Scandal in Sorrento	Sept. 1, 1959
The Devil's General	Oct. 1, 1959
The Silken Affair	Nov. 1, 1959
Battle Hell	Dec. 1, 1959
Bermuda Affair	Jan. 1, 1960
The Baby and the Battleship	Feb. 1, 1960
Every Second Counts	Mar. 1, 1960
Loser Takes All	Apr. 1, 1960
Teenage Wolf Pack	May 1, 1960
Grave Robbers of Outer Space	June 1, 1960
Teenage Bad Girl	July 1, 1960
Panic in the Parlor	Aug. 1, 1960
Nothing But Blondes	Sept. 1, 1960
Three Men in a Boat	Oct. 1, 1960
Liane	Nov. 1, 1960
Time Lock	Dec. 1, 1960
Rodan	Jan. 1, 1961

Most of the films listed are foreign imports, including British, French and Italian pictures, some of which are suited for the general run of theatres while others get their best play in the so-called art houses. On the average, there will be a lapse of from eighteen months to two years between the theatrical release date and the TV availability

date, with the clearance much shorter in the case of subsequent-run and drive-in theatres, which usually do not play a picture until many months after it is first released.

Many thousands, possibly millions, of people have seen or will see these DCA pictures in the theatres, but once they are televised not too long after their theatrical showings, they will serve to strengthen the public's mistaken belief that all movies soon will be seen at home without charge. Moreover, the public will begin to sneer at the exhibitors' efforts to convince them that this or that picture will not be seen on television for many years, if at all.

As a relatively new independent distributing company, DCA has been given fine support by exhibition but it is biting the hands that feed it.

REISSUES AND THE NEED FOR CAUTION

It is interesting to note that in the five-month period from February through June, Paramount is releasing eleven new pictures and is supplementing this rather meager supply of fresh product with no less than 10 reissues during the same five-month period.

Eight of these reissues are pre-1948 releases and apparently are part of the company's entire pre-1948 library, which it sold recently to the Management Corporation of America under an arrangement by which Paramount will continue to distribute a selected group of reissues to motion picture theatres.

Commenting on these reissues in a recent letter to Ernest G. Stellings, president of TOA, Barney Balaban, Paramount's president, stated that "arrangements have been completed to assure the withholding of such pictures from television for a period of time sufficient to enable those exhibiting them theatrically to obtain their fullest benefit."

To help guide its subscribers in this matter, this paper requested from Paramount the specific dates on which the aforementioned eight pre-1948 reissues will be made available to television. The information was not furnished to us, but a Paramount spokesman said that "a policy statement will be forthcoming shortly."

To repeat what has been frequently said in these columns regarding the theatrical reissue of films that have been made available to television, the exhibitor who plans to buy any of the reissues now being offered by Paramount will do well to protect the prestige of his theatre by requiring from the company written guarantees that the pictures have not and will not be televised in his area until after a specific lapse of time.

Such precautions will save an exhibitor the embarrassment of booking a reissue for which he will charge an admission price but which may be shown on television free of charge, either while he is playing it or shortly after he has played it. The film salesman, of course, will assure the exhibitor that he will have adequate clearance over TV, but such assurances mean nothing unless they are written into the contract.

Incidentally, before rushing to book reissues, exhibitors will do well to ponder the remarks made this week at a

(Continued on back page)

**"Curse of the Demon" with Dana Andrews,
Peggy Cummins and Nial MacGinnis**
(Columbia, March; time, 82 min.)

This British-made horror-type melodrama has better-than-average production values and the name of Dana Andrews to attract American picture-goers, but it is doubtful if it will make much of an impression even on those who seek chilling entertainment, for what is shown is too obscure and mystic. The story, of course, is so fantastic that one cannot believe any part of it, but the main trouble with it is the fact that, in dealing with black magic, hypnotism, an ancient runic language and the supernatural, it covers so much ground that it becomes confusing. Dana Andrews seems to be the only sensible character as an eminent American psychologist who goes to England to investigate the claimed supernatural powers of Nial MacGinnis. The special effects work is good even though the results are not as horrifying as intended. There is no comedy relief:—

When Maurice Denham, a distinguished English professor threatens to expose the black magic activities of MacGinnis, a master of occult lore, the latter casts on him a spell that results in his violent murder by a strange creature that leaves behind cloven hoof-marks. Andrews, arriving in London to attend a convention and to help investigate MacGinnis, learns of Denham's death from the latter's associates and scoffs at their belief that he had been killed by MacGinnis' supernatural powers. Andrews meets MacGinnis by chance and is invited by him to his country home to look at some rare occult books. He goes there with Peggy Cummins, the murdered professor's niece, and hears MacGinnis predict that he, too, will die like Denham at a precise hour four days hence, unless he stops investigating him. Andrews sneers at this threat, but shortly thereafter a number of weird happenings cause him to become concerned, particularly when he finds in his briefcase a piece of parchment on which was written ancient runic symbols, similar to one possessed by Denham before his murder. In his efforts to decipher the meanings of the symbols, Andrews has some strange experiences with members of MacGinnis' devil cult and narrowly escapes with his life when he is pursued by the fantastic creature that had murdered the professor. He learns, however, that if the parchment is returned to the giver, death will come to the latter and not to the intended victim. At a railroad station, minutes before the time of his predicted death, Andrews meets up with MacGinnis and tricks him into taking back the parchment which, by some strange magical power, escapes from MacGinnis' pocket and starts fluttering along the railroad tracks. MacGinnis chases it wildly and becomes shocked with terror when the weird monster suddenly materializes and grabs him. Both fall under an oncoming train and MacGinnis is killed. Andrews, completely bewildered, walks away from the scene with Peggy.

It was produced by Hal E. Chester and directed by Jacques Tourneur from a screenplay by Charles Bennett and Mr. Chester, based on "Casting the Runes," by Montague R. James.

Unobjectionable morally.

**"Stage Struck" with Henry Fonda,
Susan Strasberg and Herbert Marshall**
(RKO-Buena Vista, May; time, 95 min.)

Photographed in Technicolor and shot against actual New York backgrounds, "Stage Struck" should go over well with the general run of movie-goers, for the story is appealing and the direction and acting are fine. The dyed-in-the-wool action fans may not find it to their taste, however, for it is all talk and little movement. It is a remake of RKO's 1933 production of "Morning Glory," which starred

Katharine Hepburn, Adolphe Menjou and Douglas Fairbanks, Jr., and it centers around an eager young actress whose dream of becoming a great dramatic star comes true when she is given a chance to replace a temperamental star who quits a new Broadway play on the day before its opening. Even though the story idea is not new, it grips one's attention because of the expert directorial touches and the superb quality of the performances. Susan Strasberg is excellent as the dedicated young actress, and warm portrayals are turned in by Henry Fonda, as a famed theatrical producer, Herbert Marshall, as a veteran actor, and Christopher Plummer, a newcomer, as a playwright. All are sympathetic characters. The authentic indoor and outdoor New York settings, particularly in the theatrical district, are fascinating and give the story an atmosphere of realism. The photography is first-rate:—

Convinced that she has the makings of a great actress, Susan, a small-town girl, comes to New York and brashly works her way into Fonda's office. He gently explains that he has no part for her in his forthcoming production, and her effort to obtain a part is noticed sympathetically by Marshall, the play's male star, and Plummer, its author. Plummer sees Susan outside the theatre on opening night and he invites her to come along to a party in Fonda's apartment in celebration of the successful premiere. Intoxicated by the presence of the theatrical great and by too much champagne, Susan enacts the balcony scene from "Romeo and Juliet" and makes quite an impression on the assembled guests, particularly Fonda, the host. She falls asleep in a spare room and, after all the other guests depart, awakens and becomes involved in a romantic interlude with Fonda. The interlude is regretted by Fonda, who decides that it is best not to see her again, and it upsets Plummer, who had fallen in love with her. Heartbroken over Fonda's refusal to see her, Susan earns her livelihood by reciting in a Greenwich Village bistro, where she is tracked down by the enamoured Plummer. While rehearsing his newest play, which was being produced by Fonda, Plummer has considerable grief with Joan Greenwood, the temperamental star, and he secretly rehearses Susan in the part. On the eve of the opening, Joan quits the play in a fit of temper. Fonda, aware that Susan had been rehearsed, decides to open on schedule with the untried actress in the leading role. The responsibility frightens Susan and leaves her shaky and nervous, but aided by Fonda's encouragement and by the kindly Marshall's prompting, she plays the part brilliantly and is hailed as a new star. Romance with either Plummer or Fonda no longer seems important to her; she decides to dedicate herself to the theatre and to live life for all it is worth as a star.

It was produced by Stuart Millar and directed by Sidney Lumet from a screenplay by Ruth and Augustus Goetz, based on a play by Zoe Akins.

Family.

**"Portrait of an Unknown Woman" with
O. W. Fischer and Ruth Leuwerik**
(Univ.-Int'l, no rel. date set; time, 86 min.)

An entertaining German-made romantic comedy-drama, which Universal is making available in two versions—one with dubbed-in English dialogue, and the other with English sub-titles. Either way, however, it is doubtful if its appeal will extend beyond those who patronize art houses and other theatres that specialize in foreign films. But those who enjoy foreign imports should find much that is amusing and clever in this story about a Parisian painter who is not above having affairs with women but who becomes innocently involved with a chaste married woman who "admits" having an affair with him in order to save the diplomatic career of her stuffy husband. O. W. Fischer, as the debonair artist, and Ruth Leuwerik, as the charming and attractive married

woman who finds true love with him, handle their roles in effective style. The photography is good:—

While on a holiday in Paris, Ruth is noticed at the ballet by Fischer, a successful painter, who, unbeknownst to her, sketches her attractive face on his playbill. Later, on an impulse, Fischer puts the face on the painting of a nude body. In the meantime, Ruth returns to Erich Schellow, her diplomat husband in Madrid. Complications arise several weeks later when one of her husband's political enemies acquires the painting and publicizes it to embarrass him. As a result of the ensuing scandal, Schellow is advised by his superiors that he can salvage his career by divorcing Ruth immediately, but he refuses to do so because Ruth had assured him that she had never posed for the portrait. He goes to Paris with her to see Fischer, who tells the truth about how he had sketched her face at the ballet and then added it to a nude body. Schellow remonstrates with Fischer for the trouble he had caused, but Ruth, sensing that her husband was more concerned about his career than about their marriage, deliberately states that she had been intimate with Fischer. Believing her, Schellow flees. Ruth remains in Paris and supports herself by singing in a cafe. Fischer visits her at the cafe in an effort to make amends for his little joke and they become friendly. He even agrees to help her frame evidence so that her husband may obtain a divorce and save his career. More complications arise when she realizes that she had fallen in love with Fischer, who in turn rebuffs her in the belief that she is still in love with her husband. In the end, however, their love comes to fruition when her husband announces that he had filed suit for divorce.

It is a Sirius Film, directed by Helmut Kautner from a screenplay by Hans Jacoby.

Adult fare.

A TREMENDOUS PUBLIC BOOST

Jack Kirsch, president of Allied Theatres of Illinois, is calling deserved industry attention to a very fine editorial written by Leo A. Lerner, editor and publisher of the Chicago North Side Newspapers, concerning the reasons why the people of Chicago should patronize the movie theatres. As pointed out by Kirsch in a letter expressing his gratitude to Mr. Lerner, the article is at once a "constructive" and "poignant and appealing" plea for public support of the movie houses, one that should have a great impact on Mr. Lerner's many readers.

In reproducing Mr. Lerner's article, this paper does so in the hope that it will inspire exhibitors throughout the country to visit their local newspaper editors and publishers in an effort to promote editorials written in a similar vein. The good more articles of this type can do is incalculable.

The following is Mr. Lerner's editorial, written under the heading, "Go to a Movie":

"At one time, when movies could afford critics, I was a self-appointed critic and I was very hard on the pictures. My standards were so high that no movie ever reached them.

"A strange thing happened when television came along. I found myself watching pictures I never would have paid to see. Lots of time was being wasted in my family on films about which I used to write 'Don't waste your time.'

"In recent months I have seen what we are doing to the film industry by this strange new living pattern.

"We expect the movie houses to stay open 365 nights a year for the possibility that we may go there whenever we feel like it, under whatever conditions suit us. With television and the old pictures keeping us in the house, the number of times we go to the movies is constantly reducing, so that our implied demand that the movies stay open 365 days a year no longer has the validity it had, when we used to go to the pictures once or twice a week.

"What will happen to us when the movie exhibitors decide finally that they cannot take this kind of treatment from the public, and are forced to close? I think the answer is that it would be the biggest blow to American culture in the history of our country.

"There is no question at all in my mind that the film is the most important form of native art produced in America today. Films are not only an art which gives great joy to the soul, but they are a source of information and an unsurpassed social stimulation.

"We may enjoy an occasional old movie, such as 'Watch on the Rhine,' which I saw on TV the other night and which is still a magnificent film showing the basic dangers of Nazism, but the point is that if there are no people going to motion picture houses, films like 'Watch on the Rhine' will never be made, and will never be shown in the future in theatres or on TV screens.

Good pictures cannot be made to fit into the pattern of a 30-minute or one-hour commercial program. They must be made to last from one and one-half to four hours, depending on the director's intentions, the point he is trying to make and the perfect unity of a work of art. Only the motion picture theatre is the proper place to see a well-made, well-presented film, from the point of view of color, sound and scope. Only a motion picture theatre is a proper setting for a good film.

"The cinema is one of the greatest sources of enjoyment and instruction possible for human beings, and yet we are neglecting this marvelous source. Not all pictures are good, but they were getting better when TV came along, and now they are threatened with extinction.

"Ten years ago there were 400 to 500 motion picture theatres in Chicago, now there are only 136. In the past several weeks as an indefatigable theatre-goer, I have gone into motion picture houses that had only a couple dozen people on the main floor on a Saturday night, and I had paid less than a dollar to see a film that took millions to make, while the rest of the people stayed home watching the 'Best of MGM' on television with conditions of poor sound, bad photographic reproduction and terrible commercials.

"Dear friends and gentle hearts, I submit to you that this is madness. May I go further to say it is bad citizenship? To destroy through neglect the American film as an art source, an educational source and a pleasure source, is in the long run destruction of the best that is in us.

"In my mind the answer to this problem is to go consciously to motion picture theatres, once or twice a week, or as often as possible, for long run and short run benefits.

"One of the most important short run benefits is to get out of the house. We are turning into a generation of 'stick-in-the-muds' so that we hardly know what is going on around us. Go to the movies, go out for a cup of coffee afterward and live! See your neighborhood to and from the theatre.

"I have been reading in some of the papers that Mayor Daley is considering urging the Chicago City Council to eliminate the 3 per cent tax on theatres. New York has already done so. If this will help the theatres, I'm for it, because, according to present attendance, they ought to be charging us \$5 to \$10 to see a picture, instead of the small amount they do. Since high prices are uneconomic, we have to give the theatre exhibitors every kind of help possible, and I hope that the City Council will repeal the 3 per cent city tax on theatres as soon as possible to give the deserving exhibitors a break.

"People who make records, publish books and newspapers seem to be encouraged and kept in business, and the same ought to be our public policy when it comes to the movie makers and the movie exhibitors.

"They need our help now. Let's give them a hand."

press conference by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who had this to say when asked to comment on the value of reissues to the theatres at the present time:

"They have some value, but theatre business is built on something new and not on something old. I do not see how theatres can be expected to compete with old films shown free on television by offering old films to the public for an admission price. The whole theory of theatrical competition with free films on television is to offer the public newer, better quality films than television can show."

* * *

While on the subject of reissues, it is interesting to note also that NTA Pictures, Inc., the theatrical distribution subsidiary of National Telefilm Associates, is stepping up its efforts to sell reissues to the theatres before they are made available to television.

Of seven reissues being offered by the company to exhibitors during the months of March and April, the most important one is David O. Selznick's 1945 production of "Spellbound," starring Ingrid Bergman and Gregory Peck. This particular reissue has been given a March 1 release date.

Recalling that "Spellbound" is included in NTA's so-called "Champagne Package," which has been and still is being sold to television stations throughout the country, we made some inquiries and learned that the picture's date of availability to television is June 15, 1958—only four and one-half months after its date of availability as a theatrical reissue.

Realizing that the very short period of time between the two availability dates could very well result in an exhibitor playing the picture at a time when it will be televised free of charge, we communicated with the NTA home office in New York and requested an explanation of the matter. Through a press agent, we were told by Harold Goldman, NTA's executive vice-president in charge of TV sales, that the television date of availability had been moved back, and that another date, as yet indefinite, would be set. We were further informed that this moving back of the TV availability date affected stations that had already bought the picture.

We then communicated with several TV stations for a confirmation of Mr. Goldman's statement, and in each case we were told that no change in the June 15 availability date had been made and none could be made without the stations' consent since the availability date set was a firm part of their contract for the picture.

The conflict in statements between NTA and the several TV stations contacted by this paper should convince exhibitors of the importance of written guarantees concerning clearance over television in the booking of reissues.

That NTA Pictures does not seem to be in a position to control televised showing of pictures that have been sold to TV stations is evidenced by the fact that "The Bells of St. Mary's," which it reissued to the theatres on June 1, 1957, was seen on television within six months. Even less time elapsed between the first television showing of "Cyrano de Bergerac" and its August 1, 1957 release date as a theatrical reissue.

HARD WORK AHEAD! NO LAGGARDS, PLEASE!

It appears as if the business-building campaign already approved by the Motion Picture Association of America and the Theatre Owners of America will truly become an all-industry campaign now that it has been endorsed in principle by representatives of National Allied, Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association of New York.

This action was taken at a meeting held in New York on February 20 following a presentation of the plan by Paul N. Lazurus, chairman of the MPAA Advertising and Publicity Directors Committee, and all the exhibitor representatives in attendance expressed full confidence that over-all endorsement of the plan by their respective organizations is assured.

It was the unanimous decision of those present at the meeting that the campaign should be conducted through COMPO.

It was disclosed in a press release that the organization for the campaign will consist of a sponsoring committee, an executive committee, an operating committee and an executive coordinator. The sponsoring committee will be made up of representative leaders of the industry. The executive committee, representing all participating organizations, will have the responsibility of raising and administering funds and making policy decisions. The operating committee, consisting of advertising and publicity representatives from all the participating organizations, will be in charge of perfecting present plans and evolving future campaign activities. Maurice A. Bergman will be the campaign's executive coordinator.

In a joint statement issued from their Washington headquarters, Horace Adams, National Allied's president, and Abram F. Myers, board chairman and general counsel, had this to say following a report from Wilbur Snaper, Allied's representative at the meeting:

"Having heard Wilbur Snaper's excellent report on the business-building meeting, we are convinced that the plans revealed thereat conform in general to the views many times expressed by Allied in favor of an all-out industry attack on the box-office recession.

"In our opinion, the first order of business for the next year should be to get the patrons back in the theatres. So believing, we will recommend to Allied's directors and to the affiliated regional organizations that they get behind the plan and give it their enthusiastic support.

"Since the plan will be carried out through the framework of COMPO, we hope that body will meet in the very near future so that the Allied representatives can be seated, thus insuring full Allied participation in the campaign."

Prior to the meeting, it was known that both National Allied and the ITOA had assumed a cautious attitude toward the proposed business-building program because of the lack of details concerning the plan. Harry Brandt, ITOA's president, made it clear that the campaign, as set up, was "not interesting" to him and that he was prepared to use his influence to induce his membership not to go along with it. Allied withheld its approval pending an opportunity to study the details of the plan so as to ascertain whether or not it will offer anything of value to subsequent-run, small-town and drive-in theatres, which predominate in the organization.

Although no specific details have been made available to the press, it can be assumed that the plan, as presented to Allied, ITOA and MPPTA, is flexible enough to overcome the objections they might have had and for that reason has won their endorsement in principle. This, of course, makes for unity that is indeed most gratifying and encouraging, for the success of the business-building program is all-important to the welfare of the entire industry and it will need and deserve all-out exhibitor financial support and cooperation to put it over with a bang.

The formulation of the plan has taken many long months and much hard work has been put into it by the industry's top advertising and exploitation experts, whose ideas cannot help but enhance the popularity of the motion picture to the ultimate benefit of both the exhibitor and the producer-distributor.

The important thing, however, is to carry out these ideas, and to do that properly we must now roll up our sleeves and proceed to work diligently, not only for ourselves, but for the common good.

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No. 10

ANOTHER REVELATION ON THE SALE OF CURRENT PICTURES TO TV

It is not news to any one in the industry that Republic Pictures has been selling its post-1948 pictures to television. It is doubtful, however, if many are aware of the fact that product the company is selling to TV includes new pictures that are playing currently in the theatres and that have been put into theatrical release this year.

In other words, some of the new pictures Republic is selling to the theatres today also are being offered to television, although the availability date to television is, with one exception, exactly two years from the date each picture is first put into theatrical release. This means, of course, that the great majority of the exhibitors who buy Republic product will have less than two years clearance between their showings of the pictures and the televised showings, the clearance time depending on how long a particular exhibitor has to wait before the pictures are made available to him after their national release dates.

This paper has obtained a list of 140 post-1948 Republic pictures that are being licensed to TV stations through Hollywood Television Service, Inc., the picture company's subsidiary. Limited space does not permit publication of the entire list, but for the information and guidance of our subscribers we are here-with listing those pictures that have been released to the theatres in 1956, 1957 and 1958, together with their dates of availability for telecasting:

1958

Battle Shock Nov. 15, 1958
Outcasts of the City Jan. 10, 1960
Scotland Yard Dragnet Jan. 24, 1960
International Counterfeiters... Jan. 31, 1960

1957

Duel at Apache Wells Jan. 25, 1959
Affair in Reno Feb. 15, 1959
Hell's Crossroads Mar. 8, 1959
Spoilers of the Forest Apr. 5, 1959
The Weapon May 17, 1959
Journey to Freedom May 21, 1959
Pawnee Sept. 7, 1959
Hell Canyon Outlaws Oct. 6, 1959
Raiders of Old California... Nov. 1, 1959
Thunder Over Tangier Nov. 25, 1959
Hell Ship Mutiny Dec. 6, 1959
The Fighting Wildcats Dec. 27, 1959

1956

Fighting Chance Jan. 1958
Flame of the Islands Jan. 6, 1958
Jaguar Jan. 20, 1958
Track the Man Down Jan. 27, 1958
Hidden Guns Feb. 3, 1958
Come Next Spring Mar. 9, 1958

When Gangland Strikes Mar. 15, 1958
Magic Fire Mar. 29, 1958
Stranger At My Door Apr. 6, 1958
Zanzabuku Apr. 13, 1958
Terror at Midnight Apr. 27, 1958
The Maverick Queen May 3, 1958
Dakota Incident July 23, 1958
Thunder Over Arizona Aug. 4, 1958
Lisbon Aug. 17, 1958
A Strange Adventure Aug. 24, 1958
Daniel Boone, Trailblazer Oct. 5, 1958
Scandal, Inc. Oct. 12, 1958
The Man is Armed Oct. 19, 1958
Accused of Murder Dec. 21, 1958

Except for "Battle Shock," which is being made available to TV within ten months of its theatrical release date this year, the other pictures listed are being made available to TV exactly two years after their theatrical release dates.

The remaining 134 pictures on the list — all post-1948 films — are available for immediate showings on television. These include such films as "The Quiet Man," "The Red Pony," "The Woman They Almost Lynched," "Hoodlum Empire," "Johnny Guitar," "Sands of Iwo Jima," "The Last Command" and "The Bullfighter and the Lady." Several of these were made available to TV not long after they were re-issued theatrically.

To repeat what was said in these columns last week in connection with the Distributors Corporation of America, which is making its current pictures available to television within eighteen months to two years after their initial release to the theatres, Republic, by making its pictures available to TV not too long after their last theatrical showings, is strengthening the public's mistaken belief that all current motion pictures shortly will be telecast for free, and it is undermining the exhibitors' efforts to combat this misconception.

That its sale of post-1948 pictures to television has not proved beneficial to Republic is evidenced by the fact that, for the fiscal year ended October 26, 1957, the company suffered an operating loss of \$1,862,420. In his recent annual report to the stockholders, Herbert J. Yates, the company's president, stated that declining theatre attendance contributed to the operating loss.

There is no doubt that the drop in theatre attendance was not helpful to Republic, but this paper is inclined to believe that a principal contributing factor in the loss suffered by Republic is the strong exhibitor resentment over the sale of its post-1948 films to TV. The company has been condemned in no uncertain terms at exhibitor meetings, and many theatre

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**"The Long, Hot Summer" with Orson Welles,
Paul Newman, Joanne Woodward,
Anthony Franciosa, Lee Remick
and Angela Lansbury**

(20th Century-Fox, March; time, 117 min.)

A fascinating and engrossing mixture of sex, violence and earthy humor is offered in this comedy-drama, which should go over very well at the box-office, for it is an off-beat entertainment, the kind people will talk about. Photographed in Cinema-Scope and DeLuxe color, and set in a present-day small-town community in the deep South, the story centers around the turbulent relationship between a wealthy but fiercely aggressive father and his two grown children — one a frustrated, unmarried young woman, and the other a weakling, married son, and around the upheaval that occurs in their seething lives when the predatory and domineering father takes a fancy to the brash and conniving qualities of a shrewd stranger who drifts into town in search of a job. It is a complex tale of provocative human relationships and, even though it is not always believable, it holds one completely absorbed all the way through because of the unusual and impressive characterizations, the vigorous direction, the excellent acting and the exceptionally good dialogue. Outstanding among the fine performances is the acting of Orson Welles as the lusty and blustery head of the family. It is a colorful characterization, and Welles really sinks his teeth into it. Most of the action was shot on location in Louisiana, making for authentic backgrounds that give a realistic mood and flavor to the proceedings. The color photography is first-rate.

A short synopsis cannot do justice to the diverse characterizations and to what is shown on the screen. Briefly, however, the story opens with Paul Newman, a brash and ambitious young man, being run out of a Mississippi town when people accuse him of burning a barn to settle a peeve. He hitch-hikes his way to another Southern town, where virtually everything was owned and controlled by Welles, a domineering 60-year-old widower. Welles, who ruled his family with an iron hand, made no secret of his disappointment in Joanne Woodward, his unmarried 23-year-old daughter, and Anthony Franciosa, his married son, mainly because neither was providing him with grandchildren. Joanne, a schoolteacher, had been keeping company for five years with Richard Anderson, a shy, aristocratic neighbor who was tied to his mother's apron strings, and his failure to propose to her had left her frustrated. Franciosa, who lacked his father's drive, spent most of his time making love to Lee Remick, his voluptuous wife. Knowing of Newman's barn-burning reputation, Welles grows furious when he learns that Franciosa had made a tenant-farmer deal with him, but he sees a bit of himself in Newman's brashness and conniving ways and believes that he would make an ideal son-in-law. Welles frankly reveals his wish to Newman, who is not averse to the idea of marrying Joanne. To help promote a romance, Welles arranges for Newman to live in his house and promises him handsome financial benefits. Moreover, he arranges for Newman to go to work in his general store with Franciosa and to receive equal salary. This turn of events makes Franciosa feel more of a failure than ever, and he becomes bitter toward both Welles and Newman. Joanne hatefully rejects Newman's efforts to make love to her, and later becomes completely frustrated when Anderson informs her that he had no intention marrying her. Learning of this,

Welles decides to take matters in hand and "orders" Newman and Joanne to prepare to be married. In the complicated events that follow, the brooding Franciosa locks his father in a barn and sets fire to it, but he has a change of heart and risks his life to rescue him. This occurrence, oddly enough, makes Welles proud of his son. Meanwhile the townspeople suspect that Newman had started the fire and some of them want to lynch him, but Joanne saves him from harm and Welles' disperses the mob by stating that he himself had accidentally started the fire. To spare Joanne from being pressured by her father into marrying him, Newman decides to pack up and leave. This display of nobility brings her to the realization that she had fallen in love with him, and she proposes marriage to induce him to remain. With Joanne's marriage assured, and with a better understanding established between his son and himself, Welles completes the happy ending by agreeing to marry Angela Lansbury, his mistress of many years, who had been putting gentle pressure on him to legalize their relationship.

It was produced by Jerry Wald and directed by Martin Ritt from a screenplay by Irving Ravetch and Harriet Frank, Jr., based on several stories by William Faulkner.

Adult fare.

**"The Notorious Mr. Monks" with Vera Ralston,
Don Kelly and Paul Fix**

(Republic, Feb. 28; time, 70 min.)

Best suited for the lower half of a double bill in secondary situations, this is a typical undistinguished Republic program melodrama, the sort one forgets immediately after leaving the theatre. Revolving around the unhappy experiences of a basically decent young man who obtains employment on a farm owned by a drunken old skinflint and his much younger but predatory wife, the story is not only weak and synthetic but also unpleasant, and it barely holds one's interest. Not much can be said for either the direction or the acting. The production values are very modest. The photography, in the Naturama process, is good:—

Hitch-hiking his way across the country after a stint in the army, Don Kelly comes across Paul Fix in a drunken stupor in his car. Kelly drives him to his farm nearby, where he meets Vera Ralston, Fix's much younger wife, who had married him because he had told her that there was oil on his land. Attracted to Kelly, Vera persuades Fix to hire him. A warm relationship develops between Vera and Kelly over the next two weeks, much to the chagrin of Leo Gordon, a local character, with whom Vera had been friendly prior to Kelly's arrival. Gordon deliberately arouses Fix's suspicions about Kelly and Vera. He also discovers that there is no oil on the farm and so informs Vera. Kelly, harassed by Fix, gets into a fight with him and quits, but Fix refuses to give him his wages. Meanwhile Vera confronts Fix with his phony oil story and offers to leave the farm with Kelly, but the young man refuses. In the midst of this happening, Luana Anders, a runaway teenager, is found by Fix in his barn. He makes a play for the young girl but she manages to elude him and hides in a car that Kelly borrows to get away from the farm. On the following morning, Kelly finds himself picked up by the police and charged with Fix's murder. Circumstantial evidence weighs heavily against him at his trial, and he appears

doomed. At the last minute, however, Vera discovers some evidence that Gordon had deliberately concealed, and this in turn leads to the discovery that Luana had been in the barn on the night of the murder. Found and put on the witness stand, Luana testifies that Fix, in attempting to molest her, had toppled off the barn loft. The police investigate her story and, on the basis of their report, the judge rules that Fix had died accidentally. Kelly is acquitted, and Gordon is indicted for withholding evidence. Luana's wealthy father, grateful for the way Kelly had helped his daughter, offers him a job in California. Vera wishes him luck and goes her own way, alone and heartbroken.

It was produced by Rudy Ralston and directed by Joe Kane from a screenplay by Richard C. Sarafian, based on a story by Peter Paul Fix.

Adult fare.

"Steel Bayonet" with Leo Genn, Kieron Moore and Michael Medwin

(United Artists, March; time, 84 min.)

This British-made war melodrama has been produced well, but it is only a moderately interesting entertainment and offers little that has not been done many times in countless other war films. At best, it may get by as a supporting feature wherever pictures of this type are still acceptable. Set in North Africa in 1943, and centering around a battle-weary contingent of British soldiers who are assigned to hold an abandoned farmhouse as an artillery observation post, it is a grim tale of heroism in which the characters display considerable bravery in their defense of the post in order to delay an enemy attack on advancing Allied forces. There is mounting tension throughout, with most of the battle action taking place toward the end. The picture's appeal will be limited chiefly to men, for it has an all-male cast and no romantic interest. The black-and-white CinemaScope photography is sharp and clear:—

After fierce engagements with the Afrika Korps in the Tunisian desert, the battle-weary soldiers of "C" Company, commanded by Major Leo Genn, look forward to a rest. Instead, they find themselves re-assigned to the task of occupying a deserted Tunisian farmhouse, to be used as an artillery observation post, under orders to hold the post against all odds until instructed to evacuate. Captain Kieron Moore, an artillery officer, stations himself on the summit of the farm's wind-pump, and through radio contact he directs British artillery fire against enemy fortifications. Five other soldiers, led by Michael Medwin, relieve Moore, and Genn, to prolong their safety by keeping knowledge of the presence secret for as long as possible, orders the silent extermination of a German patrol. Nazi observers eventually spot Moore and Genn realizes that an attack is imminent. His men keep vigil in foxholes outside the farmhouse, and, though outnumbered, they repulse the first wave of German infantry. While they wait for a second attack, Moore continues to direct the British fire, which had begun to swing into its offensive against Tunis. With the second German attack, this time supported by tanks, the remaining British resistance outside the farmhouse is silenced. Meanwhile orders come through to evacuate. Medwin and his soldiers manage to escape in a Bren gun carrier, but Genn is pinned by debris when the observation tower collapses, killing Moore. Genn, despite his injuries, manages to

radio British artillery to open fire on the farmhouse. In doing so, he destroys, not only the German tanks and infantry that pour in, but also himself.

It was produced and directed by Michael Carreras from a story and screenplay by Howard Clewes.

Family.

*Title is **THE STEEL BAYONET**.

"Saddle the Wind" with Robert Taylor, Julie London and John Cassavettes

(MGM, March; time, 84 min.)

An above-average western that ought to go over well with the general run of movie-goers, who should be attracted to the box-office by the names of Robert Taylor and Julie London. Photographed in CinemaScope and Metrocolor, and centering around the conflict between a reformed gunslinger and his wild, gun-crazy younger brother, the story grips one's interest from start to finish and the pace is fast and exciting throughout. Impressive performances are turned in by Taylor, as the former gunman who had forsaken violence for a peaceful existence, and by John Cassavettes, as his trigger-happy brother, who tries to gain a reputation as a "top draw" and who turns his own gun on himself when it comes to a final showdown with his brother. Julie London is cast in a stereotyped role as a saloon singer who seeks a new life with Cassavettes but who switches her attentions to Taylor, but she plays the role most effectively. The color photography is excellent and the outdoor backgrounds are a treat to the eye:—

Taylor, an ex-gunfighter turned rancher, finds reason to worry when Cassavettes returns from town with a brand new gun and with Julie, to whom he proudly announces his engagement. Taylor fears that his hot-headed brother is itching to try out the gun, something that would not be tolerated by Donald Crisp, the valley's most powerful landowner, whose firm but gentle hand kept the territory free from violence ever since his own son had been killed in a gun battle. As for Julie, Taylor felt that Cassavettes was not yet emotionally stable for marriage or responsibility. Trouble looms when the trigger-happy Cassavettes kills Charles McGraw, a notorious gunman, in a saloon brawl, and follows up this victory by viciously attacking a group of newly-arrived homesteaders who attempt to settle down in the valley. He burns their wagon and assaults Royal Dano, their leader, before Taylor stops him from committing further violence. Claiming a legal right to the land, Dano appeals to Crisp, who backs up his claim and offers him protection when he goes to town to purchase supplies, including barbed wire, which all cattlemen resented. Cassavettes, defying Crisp, guns down Dano. Crisp orders both Taylor and Cassavettes to leave the valley to avoid further bloodshed. Taylor agrees, but Cassavettes, still defiant, tries to stop the settlers from putting up the barbed wire and wounds Crisp in the process. Crisp's men go after Cassavettes, but Taylor intervenes and receives permission to track him down alone. When Taylor finds him, Cassavettes refuses to surrender and forces a showdown, but rather than shoot it out with his own brother he suddenly turns his gun on himself and commits suicide. Julie, who had learned to love Taylor, joins him in the hope of a peaceful future together.

It was produced by Armand Deutch and directed by Robert Parrish from a screenplay by Rod Sterling, based on a screen story by Thomas Thompson.

Family.

owners, as indicated by letters received by this and other trade papers, are making their feelings known by refusing to book any of its pictures.

Republic, of course, has not been an important source of product for some time, and there is every indication that the company, before long, will discontinue the production and distribution of motion pictures to the theatres. But its sale of post-1948 films, particularly current product, should serve as a warning signal to exhibition that the only way by which they can remedy the situation and stop other producer-distributors from following a similar course is to demand that their license contracts contain a clause stipulating clearance over television for a specific number of years.

The idea for such a TV clearance clause in exhibition contracts is not new, but nothing has been done about it. Now that some current pictures are being sold to television at the same time that they are being booked into the theatres, the need for such a clause is more imperative than ever, and exhibitor organizations should lose no time in taking immediate action on the matter.

Different film company executives recently have issued statements to the effect that they now recognize the harm done to the theatres and to their own companies by the sale of their pre-1948 backlogs to TV, and that it is not their intention to sell their post-1948 pictures to that medium. These assurances are indeed encouraging, but the one important thing that is missing is a firm guarantee that such sales no longer will be made. As much as they would like to, these executives cannot give the desired guarantees, for they in turn are controlled by the wishes of their company stockholders. It is for that reason that a clause stipulating clearance over TV is sorely needed at this time. It will not halt the eventual sale of current pictures for telecasting, but it will afford exhibitors adequate and necessary protection from unfair TV competition, and it will enable them to state unequivocally in their advertisements that the pictures they book are limited to exclusive theatre showings for many years.

THE KIND READERS

Dear Mr. Harrison:

I appreciate the prompt information you are giving in your weekly REPORTS concerning post-1948 sales to TV. I have adopted a policy of immediately cancelling all bookings of any producer who sells any post-1948 releases to TV which to date includes Republic and Distributors Corporation of America.

I have notified all distributors that I will not under any condition play any picture released by a company who sells any of their post-1948 film to TV, even if I have such pictures under contract.

I think every exhibitor should adopt this same policy immediately.

Please continue to give us prompt information of any post-1948 film sales. — *Donald B. Fiske, Fiske Theatre, Oak Grove, La.*

* * *

Dear Mr. Harrison:

I was greatly impressed with your article "A Tremendous Public Boost" that appeared in the issue of Saturday, March 1st, 1958.

I am in charge of all the theatres in Long Island and would like to give this article to the editors of

the various papers that are published in Long Island, so that they in turn may write an editorial similar to the one that was published in Chicago. I will, therefore, need about a dozen copies of this issue and will appreciate it if you can send same to me. — *M. J. Baranco, Zone Manager, Skouras Theatres Corporation, Long Island City, N. Y.*

(Editor's Note: The copies requested by Mr. Baranco were mailed to him promptly. Extra copies of our March 1 issue will be made available to other exhibitors who wish to follow through on the commendable action taken by Mr. Baranco to obtain helpful publicity for the theatres.)

* * *

Gentlemen:

Yours is the last trade paper that I will drop.

If some of the distributors were as loyal to their customers as you are, I wouldn't have the difficulty in paying my bills that I am now having. — *Elstun Dodge, Dodge Theatres, Cincinnati, Ohio*

* * *

Gentlemen:

I am enclosing for your information a copy of the supplement of our local paper of last week. You will note the story in regard to "First Run Movies to be Featured on TV Station."

We notice that this story is credited to the Associated Press and so you are doubtless familiar with it. Would you say that it appeared about this way everywhere?

As your paper is the only trade paper we have continued with during these times, we depend on it nearly one hundred per cent for trade information.

As seems to be the case across the whole country, you can see from this grass roots example that the motion picture theatre is having a tough time keeping its prestige up at all in the daily press of even the small towns.

Although we have been operating a small town theatre for twenty some years and should know some ways to chip at it, we don't seem to come up with anything that will make them change their tune. Of course if they are just printing the truth we can have no quarrel with that.

This sort of headline, "First Run Movies to be Featured on TV Station," sure feeds fuel to the thought that seems to be prevalent that all a person with a TV set has to do is sit at home and everything will come to him.

I just wrote a letter cancelling six pictures at Republic that I had dated; at least I can strike that little annoyance. — *Leslie G. Pancake, Shasta Theatre, Central Valley, Calif.*

(Editor's Note: The AP story referred to by Mr. Pancake was concerned with an announcement that KTVU, a new TV station in the San Francisco Bay area, would start operations on March 2. The story stated that the station had acquired pictures from Warner Bros. in a \$1 million deal and that it "will feature 75 per cent first run movies in its programming." This statement, coupled with the misleading headline, could easily give the public a wrong impression, for it is not made clear that the pictures are old ones that they would be shown first-run on television. This seems to be a matter that should be looked into by COMPO's public relations experts so that greater care would be taken by the wire services and newspapers in their reports of movies on television.)

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ENCOURAGING NEWS FROM UNIVERSAL

For the past few months, ever since Universal-International halted its production activities and cut down on the number of its employees at the studio, home office and branch exchanges to effect different economies, there has been considerable trade speculation as to the future of the company, mainly because of persistent rumors that it will either merge with another company or liquidate its assets, including the studio and its post-1948 films.

These rumors were dispelled in no uncertain terms on Wednesday of this week when President Milton R. Rackmil, vehemently denied them at the company's annual stockholders' meeting. Instead, Rackmil declared unequivocally that the company has no intention of going out of business, has given no thought to selling any of its post-1948 pictures and has made arrangements to resume production at its Universal City studio no later than July 1.

Exhibitors everywhere indeed will welcome Rackmil's assurances that his company's production activities will be revived and that it will retain its status as a major distributor.

The exhibitors need and want Universal pictures, and if the company maintains the quantity and quality of its past productions, it will not find exhibitor support wanting.

MORE ON THE QUESTION OF REISSUES

There is much food for thought in the editorial comments made in the March 3 issue of *Mo Wax's Film Bulletin* concerning the question of what exhibitors should do about old features that have been either leased or sold to syndicates for TV distribution but that are first being offered to the theatres as reissues.

Under the heading, "No Revenue for the TV Syndicators," the editorial had this to say, in part:

"It is essential, we believe, for the operators of motion picture theatres to take a firm stand in regard to feeding the coffers of the syndicators who are their competitors.

"The feature library syndicators stand to pull off a twin killing in first pitching product-parched theatredom for the fast buck before shooting for the TV coin. What tribute they may exact from television is their own business; what they ask the exhibition industry to cough up is ours. Considering current circumstances, the attempt to deal off selected vintage films to theatres prior to their TV runs, strikes us as an outsized impertinence. . . .

"We suggest that the syndicated distributors of the film libraries, by playing it straight, are lulling

unwary exhibition into an outright forfeiture of at least one line of resistance to future television sell-offs by the film companies. Does it not make sense that any commerce by theatremen with those now in control of the old picture libraries serves only to sweeten the syndicators' pot and enhances their ability to bid for post-1948 inventories? The syndicators realize that in exhibition exist pay sands capable of yielding up riches they did not contemplate. . . . They have begun to sink their drill bits accordingly. In this fashion they expect exhibitors to help them meet the cost of their film library purchases, fatten their cash resources to swelling, and advance their bargaining position with the major studios when they make the pitch for newer backlogs of films. . . .

"The latest twist in this double-play is the Paramount case, in which that company has entered into a deal with the purchaser of its library to distribute certain pictures from that package to theatres, Paramount earning for itself a distribution fee. While some of this revenue will inflate the profits Paramount will realize from the deal, more important is the fact that exhibition revenues will be derived by EMKA, the syndicator. Such is the cute and convenient arrangement conjured up by the parties to the trade.

". . . Common sense dictates that theatres contribute no revenue to the coffers of the library syndicates. . . .

"The exhibitor's every protective instinct must tell him to give all his reissue revenue to the film companies on pictures which are still held exclusively for theatre exhibition. This revenue, the theatremen may assume, is going back into his own business, for it will maintain the studios that must supply him with product. Let's adopt this slogan: 'Theatre revenue only for those who support theatres.' There is no alternative. Any other position by exhibition can only add insult to already grievous injury."

Film Bulletin's observations on this matter are sound and logical. We might add that another good reason why exhibitors should shy away from such reissues is that it does the prestige of their theatres no good to compete with old films shown on TV for free by offering old films to the public for an admission price. This is particularly true in the case of reissues that are available to TV. Past experience shows that such reissues have been telecast within a comparative few months after their exhibition in the theatres.

The situation is different, of course, in the case of reissues that are confined to exclusive theatrical exhibition, such as 20th-Fox's "The Song of Bernadette" and Walt Disney's "Snow White and the Seven Dwarfs."

**"Marjorie Morningstar" with Gene Kelly,
Natalie Wood, Claire Trevor, Ed Wynn
and Everett Sloane**

(Warner Bros., March; time, 123 min.)

Very good mass entertainment is offered in this screen version of Herman Wouk's best-selling novel of the same title. Photographed in Warnercolor and set against backgrounds in New York City and at a summer resort in the upper part of New York State, it is a strong romantic drama, centering around a respectable 18-year-old girl who comes from a well-to-do middle-class Jewish family and seeks a career in showbusiness, and who falls in love at a summer resort with a talented but unconventional singer-dancer-composer who stages the shows at the resort and who balks at romantic involvement with any girl who has matrimony in mind. Natalie Wood and Gene Kelly are most impressive in the leading roles, and the story's dramatic force stems from the emotional clashes that result between them when she indicates a willingness to carry on a love affair with him on his terms, while he in turn rightly senses that in her heart she would prefer a conventional romance. The gentle pressures put on Natalie by her devoted parents in an effort to guide her along the right path; her rejection of several well-meaning young men who pursue her while she pursues Kelly; Kelly's unsuccessful attempt to give up his Bohemian-like existence for a business career, and his subsequent failure as the playwright-composer of a Broadway musical show; Natalie's relationship with Carolyn Jones, her closest friend, who believed in a free-and-easy life; and her eventual realization that Kelly is an unstable person with whom she could not find true happiness—all this makes for believable incidents that are dramatically touching and exciting. Claire Trevor and Everett Sloane are excellent as Natalie's parents, but the outstanding supporting role is contributed by Ed Wynn, as Natalie's understanding uncle, a warm and humorous character who endears himself to the audience. Several effective musical sequences are worked into the sprawling proceedings. The color photography is first-rate:—

Although her mother looked forward to her becoming engaged to a young man who had been dating her regularly, Natalie rejects him on the ground that she was not sure of her love for him. When summer vacation time rolls around, Natalie, who was studying dramatics in Hunter College, joins Carolyn in obtaining jobs as dramatic counsellors in a girls' summer camp. One night the two take a forbidden canoe ride across the lake to South Wind, a gay resort hotel, where Carolyn was acquainted with several of the entertainers. There, Natalie meets Kelly, who gallantly saves her from being evicted by the hotel manager by stating that he had hired her as an entertainer. The girls remain at South Wind to work with Kelly, and when Wynn, Natalie's uncle, shows up to work in the kitchen, she figures rightly that her parents had made him a sort of friendly spy. In the course of events, Marty Milner, Kelly's assistant, is smitten with Natalie, but she falls for Kelly, who in turn is attracted to her, but their budding romance hits a snag when Kelly makes it clear that he has no time for marriage in his life. Natalie decides to romance with Kelly on his terms, but this idea, as well as her stay at South Wind, comes to an abrupt halt when Wynn suddenly dies of a heart attack. The following Spring, after Natalie graduates from college, Kelly re-appears in her life and announces that he had entered the advertising business and had given up his Bohemian ways because of her. They fall desperately in love all over again. Complications arise, however, when Milner becomes a very successful Broadway playwright and Kelly is unable to take the success of his former assistant. He quits his job, disappears and is eventually located by Natalie in Greenwich Village, where he had returned to his seedy way of life. They become reconciled after another quarrel and she inspires him to finish work on a new musical show, which is financed by Jesse White, a theatrical producer, whom Carolyn had snagged as a husband. The show proves to be a complete flop and Kelly disappears once again. Natalie, concerned, trails him to different parts of Eur-

ope before learning that he had returned to South Wind. She goes there and, without making her presence known, sees him once again as king of his little empire, adored by ambitious young entertainers who look upon him as a genius. She then realizes that she cannot find true happiness with him and leaves him to his admirers.

It was produced by Milton Sperling and directed by Irving Rapper from a screenplay by Everett Freeman.

Family.

**"The High Cost of Loving" with Jose Ferrer
and Gena Rowlands**

(MGM, March; time, 87 min.)

An enjoyable romantic comedy, one that should go over pretty well with the general run of movie-goers. Centering around the problems faced by a working couple when, after nine years of wedded bliss, the wife becomes pregnant and the husband mistakenly believes that he is going to lose his job, the story, as presented, offers much that is original, amusing and diverting. Jose Ferrer is very good as the harassed husband, and much of the comedy stems from the manner in which he builds every insignificant detail into a sure sign that he is about to be fired, unaware of the fact that his employers were considering him for a promotion. Such matters as pending parenthood and the hesitancy of employers to hire any one who has passed the age of 40 are touched upon in satirical fashion and provide many chuckles. Gena Rowlands, a newcomer to the screen, is impressive as Ferrer's loving and understanding mate. The black-and-white CinemaScope photography is very good:—

Happily married, Ferrer has a good job as assistant purchasing agent for a large corporation, while Gena works in a men's haberdashery shop. The pleasant routine of their life together is suddenly blasted when new owners take over Ferrer's firm and he is not invited to a forthcoming "get together" luncheon for key personnel. Ferrer assumes that he is about to be fired but keeps his fears from Gena, who had just learned that she is to become a mother. At the office, Ferrer's new employers check on his record with a view to promoting him to chief purchasing agent, but Ferrer, unaware of this, builds every insignificant detail into a mountain of fear and slowly but surely convinces himself that he is on his way out. In due time he finally tells Gena that he is about to be fired, and her comments on such unfair treatment gradually turn his fear into indignation. He pens a bristling letter of resignation and at the same time contacts Jim Backus, owner of a rival firm, who had once offered him a job. Backus is unable to help him and hints darkly that Ferrer is approaching the dangerous age of 40, at which mark most employers are wary about hiring a man. Just as Ferrer hands his letter of resignation to his employer's secretary, Ed Platt, the boss, walks into the office. He greets Ferrer warmly, apologizes for having accidentally left his name off the luncheon list and informs him that he had been promoted to chief purchasing agent. The flabbergasted Ferrer finds himself on the spot when he sees his unopened letter of resignation on Platt's desk, but he cleverly manages to retrieve it and rushes home to a deliriously happy Gena.

It was produced by Milo O. Frank, Jr., and directed by Mr. Ferrer from a screen play by Rip Van Ronkel, based on a story by himself and the producer.

Family.

**"Desire Under the Elms" with Sophia Loren,
Anthony Perkins and Burl Ives**

(Paramount, March; time, 114 min.)

This screen version of Eugene O'Neill's stark and tragic drama of greed, lust and hate in a New England farm family in the 1850's, climaxed by the grim murder of a baby, is faithful to the original and, as such, should be of interest to the late playwright's followers. Its appeal to the rank-and-file picture-goers is decidedly doubtful, however, for it is unlikely that they will find it entertaining to sit through

almost two hours of slow-moving, unrelieved unpleasantness and morbidity, watching characters who are filled with hatred, contempt, suspicion and avarice. The picture probably will be received with mixed reactions even by those who appreciate O'Neill's cheerless works, for, though the production has undeniable artistic merit, on the whole it never quite succeeds in gripping one with its dramatic power. This lack of forceful dramatic impact can be traced to the stagey, theatrical quality of the production, and to the characterizations which, as portrayed, seem synthetic and unrealistic. The low-key black-and-white photography accents the bleak and grim mood of the story:—

Burl Ives, a hickory tough farmer in spite of his 76 years, is hated by his three grown sons (Pernell Roberts, Frank Overton and Anthony Perkins), whom he taunts as weaklings and works like slaves in order to develop his farm. Perkins, the youngest, is especially bitter, because he feared that he may not inherit the farm, which had once belonged to his mother, Ives' second wife, whom he had over-worked into a premature grave. When Ives takes Sophia Loren, a beautiful young Italian immigrant as his third wife, the two older sons quit the farm in disgust, but not before Perkins pays them to sign over to him their rights to the farm. Sophia soon makes it clear that she covets the farm and gains Perkins' enmity, but when Ives tells her that he might reluctantly leave the farm to Perkins because he is his own flesh and blood, she plots to seduce Perkins and bear his son but to allow Ives to believe that he is the father. She cleverly thaws Perkins' hostility, and out of their rapture a son is born. Her plotting, however, leaves her in an emotional trap because she and Perkins fall truly in love. In an exchange of harsh words with his father, Perkins discovers Sophia's former plotting and becomes furious, even though she pleads that she had hatched the plot before they had fallen in love. To restore their love, she smothers the child to death in an act of madness. Perkins, horrified, summons the sheriff. Meanwhile Ives learns the truth about the child's paternity and expresses his satisfaction over her foul deed. By the time the sheriff arrives, Perkins' love for Sophia returns and he claims a share of the guilt. As the two are led away to face their punishment, Ives stonily watches their departure.

It was produced by Don Hartman and directed by Delbert Mann from a screenplay by Irwin Shaw.

Strictly adult fare.

"Paris Holiday" with Bob Hope, Fernandel, Anita Ekberg and Martha Hyer

(United Artists, April; time, 100 min.)

Photographed in Technicolor and Technirama, "Paris Holiday" should easily satisfy the avid Bob Hope fans, for he is given ample opportunity to put over his typical brand of zany gags. But those who can take Hope or leave him may find the picture less than satisfying, for the story is thin and weak and much of the comedy is somewhat flat, except toward the finish, where Hope is tricked into being committed in an insane asylum, and where Fernandel, the famed French comedian, comes to his rescue with a helicopter. The manner in which Hope is whisked around Paris and its environs while hanging from the helicopter's rope ladder results in a slapstick chase that is not only novel but also extremely funny. The pulchritudinous Anita Ekberg adds considerable sex to the nonsensical doings as the cohort of an international ring of counterfeiters, with whom Hope becomes innocently involved. The production values are lavish, and the actual Parisian backgrounds, enhanced by the fine color photography, are a treat to the eye.

What there is in the way of a story opens with Hope taking a trip to Paris on a French ocean liner to purchase the script for his next film. Among the passengers is Fernandel, who becomes friendly with Hope and helps to promote a romance between him and Martha Hyer, another passenger, who was employed by the American Embassy in Paris. Unbeknownst to Hope, he is constantly shadowed by Anita Ekberg, a beautiful mystery woman, who had received instructions from a sinister cohort in Paris to steal the script from him. Anita's efforts are wasted, for Hope

did not have a copy of the script, but she does not do his shipboard romance any good when Martha sees her sneaking out of his cabin. Arriving in Paris, Hope soon learns that the script he was trying to purchase was not a comedy but a documented drama exposing a group of international counterfeiters. Before long, several unsuccessful attempts are made on Hope's life, and others who had anything to do with the script, including the playwright, are murdered. Hope decides to clear out of the country fast, bumps into Anita and accepts her offer to drive him to the airport. En route, she stops at an insane asylum "to visit a sick friend" and subtly has Hope committed to the institution for his own good, because she had fallen in love with him. In the whacky events that follow, Martha and Fernandel learn that Hope is interred at the mental institute, and at the same time Martha discovers the whereabouts of the only known copy of the script, which was stashed away in one of the Notre Dame Cathedral towers. Martha heads for the Cathedral, unaware that she was being followed by a carload of the counterfeiters. Fernandel, seeing her danger, hires a helicopter, rescues Hope and flies off with him to aid Martha. They reach her in time to save her from harm and to aid the police in rounding up the criminals. It ends with Martha in Hope's arms, while the reformed Anita settles for Fernandel.

It was produced by Bob Hope and directed by Gerd Oswald from a screenplay by Edmund Beloin and Dean Reisner, based on a story by Hope.

Family.

THE KIND READERS

Dear Mr. Harrison:

I would like to add my word of appreciation to that of many others for your continued effort in the interest of the exhibitor.

While I was aware that Republic was selling some of its post-1948 pictures for TV, I did not know they were so near to the theatre release dates as given in your issue of March 8. I am taking action, as reported in many of your letters, against Republic and other companies following the same policies.

Please forward the list of 140 post-1948 Republic pictures that are being licensed for TV. We have some Republic pictures dated which are not listed in your issue of March 8 but feel they may be included in the complete list.

May I again say THANKS for your interest and efforts. — J. W. Hand, *The Little Theatre, Bamberg, S. C.*

* * *

Dear Pete:

Thanks for giving your readers up to the minute dope on pictures on TV, post-1948.

I have just withdrawn both D.C.A. and Republic files from my cabinet and will under no circumstances buy any Republic or D.C.A. pictures.

Why don't you quit reviewing any pictures for the above two companies, as I am sure no one wants you to waste valuable space in HARRISON'S REPORTS reviewing features we do not intend to buy any more.

Keep up the good work. — Leo T. Jones, *New Star Theatre, Upper Sandusky, Ohio.*

* * *

Dear Mr. Harrison:

I would appreciate it greatly if you would forward 10 copies of the March 1, 1958 issue of HARRISON'S REPORTS, as I would like to distribute them to the managers of our various theatres and have them turn Mr. Lerner's editorial over to the local newspapers. — S. E. Schultz, *Selected Theatres Co., Cleveland, Ohio.*

* * *

Dear Mr. Harrison:

I would appreciate it if you would send ten copies of the March 1st issue of HARRISON'S REPORTS, in which the editorial from the Chicago newspaper was reproduced.

We, too, are going to work upon our local editors to see if some similar line of editorial treatment might be given the theatre problems. — Curtis Mees, *Division Manager, Skouras Theatres Corp., Hackensack, N. J.*

"The Young Lions" with Marlon Brando, Montgomery Clift and Dean Martin

(20th Century-Fox, April; time, 167 min.)

The drawing power of the stars and the fame of Irwin Shaw's best-selling novel on which it is based, are enough to make this finely produced picture an outstanding box-office attraction. Aside from these considerations, however, its commercial success seems assured, for the book has been fashioned into a powerful dramatic entertainment, one that will grip the attention of all who see it and that no doubt will be recommended by them. Like the novel, the story is concerned with the impact of World War II on three different young men — two Americans and a German. Actually, it is made up of three separate stories, which do not mesh fully until the tragic climax in the closing reel, although the action throughout keeps switching from one principal character to another to depict the events that affect them and change every facet of their lives. The acting is superb, with Marlon Brando outstanding as the German lieutenant, a misguided idealist who dedicates himself to the Nazi cause but who slowly but surely becomes disillusioned with it, to a point where it robs him of the will to live, when he witnesses and realizes its malignant evils. Brando's characterization is basically different from the novel, for as conceived in the book he was a hard-core Nazi who grew progressively more calloused while the Third Reich deteriorated. The film characterization is not only palatable but also sympathetic. Montgomery Clift, too, turns in a top performance as a sensitive Jewish-American who courageously fights prejudice and bigotry in boot camp, eventually winning the respect of his tormentors, and who distinguishes himself while fighting the Nazis abroad. Dean Martin is most effective as the third principal character, a glib Broadway entertainer who reluctantly becomes a GI and pulls political strings to obtain a safe desk job but who eventually requests active duty and, in a feat of hesitant heroism, finds the self-respect that had been lacking in his life. Hope Lange, Barbara Rush and May Britt are impressive as the women in the lives of these three men. Maximilian Schell, Liliane Montevecchi Parley Baer and Arthur Franz are among the others in the large supporting cast whose fine performances help make the picture a notable achievement. Much of the action was filmed overseas on actual locations, lending a realistic quality to the proceedings. The black-and-white CinemaScope photography is excellent.

In the case of Brando, the story depicts him as a quietly efficient lieutenant in the Wehrmacht who is among the Nazi forces that take over Paris early in the war. Being a good soldier, he carries out his duties with dispatch and believes in the aims of the Nazi cause. But his faith in the cause begins to waver when he takes note of the sadistic attitude of Nazi officers toward the French, and the depraved life led in Berlin by his immediate superior's wife, who entices him into becoming one of her many lovers when he returns home on a short leave. The inhuman murder of a trapped platoon of British soldiers who could easily have been taken prisoners adds to Brando's disillusionment in the breed of men spawned by the Nazis, and toward the end of the war, when he becomes separated from his command during the Nazi retreat, his disgust knows no bounds when he stumbles into the horrors of a concentration camp.

As to Clift and Martin, they are shown meeting for the first time at a draft board. Martin invites Clift to a party in his apartment, where he meets Barbara Rush, Martin's girl, and falls in love with Hope Lange, one of the guests. Hope and Clift are married before he enters the Army. Martin, too, is drafted, but he postpones marrying Barbara and she goes overseas with the OWI to try to forget him. Martin and Clift wind up in the same barracks, where Clift becomes the victim of a quartet of husky, bigoted privates, who torment him with the unofficial approval of Herbert Rudley, their captain, an incompetent martinet. Despite Martin's pleas that he ignore them, Clift has fights with each of his tormentors and is beaten brutally by three

of them, but he manages to lick the fourth and wins the respect of the others. Meanwhile Martin, despite warnings that he will be made to suffer, reports the captain's brutal attitude and sets in motion an investigation that ends with Rudley's dishonorable discharge from the Army. In the course of events, Martin meets Barbara in London. Her needling attitude leads him to forego his safe desk job and request active duty. By coincidence, he and Clift are reunited at the front, where their joint rescue of trapped GI at the risk of their own lives somehow gives Martin the self-respect he had been groping for. It is at this point in the story that Brando, shocked and revolted by what he had seen in the concentration camp, wanders into the woods and notices Martin and Clift. Although they are easy targets for his gun, Brando, half-crazed by disillusion, smashes his weapon against a tree and deliberately let himself be shot dead by the two startled soldiers.

It was produced by the late Al Lichtman and directed by Edwark Dmytryk from a screenplay by Edward Anhalt.

Best suited for mature audiences.

"Macabre" with William Prince, Jim Backus and Christine White

(Allied Artists, March 9; time, 73 min.)

This program horror melodrama may do better than average business because of the strong exploitation campaign that Allied Artists is putting behind it. The story, which is hardly pleasant, deals with the search for a little girl who supposedly had been kidnapped and buried alive by some one who sought revenge on her father, a small-town doctor. What with the cemetery background, a search through the town mortuary and the action taking place in the dark of night, the morbid story holds one's interest fairly well and suspense is maintained throughout because of the effective eerie atmosphere. The use of several flashbacks to explain the doctor's standing with the townfolk serve to expand the story. Theatres that play up the horror angle and the fact that the producer has insured every member of the audience for \$1,000 in the event of death by fright, may find their exploitation efforts worthwhile:—

William Prince, a small-town doctor, finds his patients dwindling after the death of Christine White, his sister-in-law, three years after the demise of Dorothy Morris, his wife, who had died of childbirth complications. Philip Tonge, elderly and wealthy father of the two women, attributes their deaths to Prince's negligence. Jacqueline Scott, Prince's nurse, is in love with him, and she urges him to leave town with her and Linda Guderman, his three-year-old daughter. But Prince, in love with Susan Morrow, a young widow, refuses to leave. Jacqueline receives a mysterious phone call informing her that little Linda had been kidnapped and buried alive. She and Prince make a frantic search of the cemetery for a newly-dug grave, and they are aided by Tonge, who shows up despite his heart condition and despite the fact that Christine was scheduled to be buried later that night. Tonge kills the cemetery caretaker when he attempts to interfere. The search shifts to a funeral parlor, where police chief Jim Backus, who had been in love with Dorothy, is brought into the case. Backus reveals that Jonathan Kidd, the undertaker, had earlier reported the theft of a child's coffin from his establishment. The coffin is located near Christine's grave, and when it is opened the strain proves too much for Tonge, who falls dead. The undertaker breaks at this point, shooting Prince and revealing that he (Prince) was behind the murders and the kidnap plot, by which he hoped to gain control of Tonge's wealth, which was to go to little Linda. The child is later found asleep in Prince's office.

William Castle produced and directed it from a screenplay by Robb White, based on a novel written by twelve mystery-story writers.

Adult fare.

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MORE EVIDENCE ON THE IMMEDIATE NEED FOR CLEARANCE OVER TV

A most important problem concerning the sale of post-1948 pictures to television is the role played by independent producers who have released their films theatrically through one of the major distributing companies but who apparently have retained the television rights, to be disposed of in a manner to suit their own convenience, without regard to the possible harm that might be done to theatre attendance by the telecasting of such recent features.

A case in point is the recent sale to television of seven 1955 feature pictures produced independently by William F. Broidy Productions and distributed to the theatres by Allied Artists. The list of pictures, including their dates of availability to TV, is as follows:

Port of Hell	Dec. 5, 1957
Treasure of Ruby Hills	Jan. 23, 1958
The Big Tip-off	Mar. 20, 1958
Las Vegas Shakedown	May 15, 1958
Betrayed Women	July 17, 1958
Night Freight	Aug. 29, 1958
Toughest Man Alive	Nov. 6, 1958

The television availability date on each picture is exactly three years from the date each was put into theatrical release. And though they have been made available to television, they have not yet been withdrawn from the theatrical market.

According to an Allied Artists spokesman, neither the company nor Interstate Television Corporation, its subsidiary, had anything to do with the sale to TV of these aforementioned pictures, which have been acquired by a television distributing company known as Medallion Pictures. Moreover, this spokesman emphasized that Allied Artists has not changed its announced policy to withhold from television post-1948 pictures that are under its control.

A check-up of past product announcements put out by Allied Artists indicates that the theatrical distribution deals for these independently made William F. Broidy productions were entered into late in 1954 and early in 1955, at a time when the then available pictures to television were having a serious impact on theatre attendance and it required practically no foresight to realize the importance of at least controlling the number of years that should elapse before a theatrical motion picture is made available to TV. It is, therefore, no credit to Allied Artists that it entered into a distribution deal on 1955 pictures under an arrangement by which it had no control over the television rights.

It would not be fair, of course, to single out William F. Broidy Productions for criticism in connection with

the sale of its post-1948 pictures to television. More damaging, by far, to theatrical attendance are the post-1948 features sold to TV by Stanley Kramer, such as "High Noon" and "The Men," as well as the 91 independently-produced post-1948 films that United Artists has sold to the telecasters. Included among the UA films are such attention-drawing attractions as "The African Queen," "Moulin Rouge" and "Suddenly," which are creating havoc with theatre attendance in all the areas where they are televised.

In the case of United Artists, however, the company acquired TV distribution rights as well as theatrical rights on many of its pictures, all of which were produced by independents and are of post-1948 vintage. In most cases, if not all, United Artists provided these independent producers with financial backing. It appears, therefore, that the sale of UA pictures to television is sanctioned both by the company and by the independent producers who made them.

Incidentally, during the past month several of the trade papers have published stories to the effect that United Artists, despite industry pressures, is preparing to sell a fresh package of from 39 to 52 post-1948 pictures to television. The company has neither verified nor denied these stories.

The post-1948 picture sales that have thus far been made to television by independent producers is still another warning signal to exhibitors that it is vital to their welfare that today's exhibition contracts contain a clause stipulating clearance over television for a specific number of years.

Such a TV clearance clause not only would substantially reduce the competitive impact of old features on television but it would also automatically compel the distributing companies to properly control television rights when they enter into releasing deals with independent producers. And the record shows that there is definite need for such control, for many of the independent producers, both big and small, were the first to dispose of their pictures to TV without regard for the welfare of their theatre customers.

Several articles published in this paper over the past few weeks offered conclusive evidence that the supply of post-1948 films to television is constantly increasing, with many such pictures being made available within two or three years from their theatrical release dates. This flow of relatively current product will not be stopped until the exhibitors themselves take firm and immediate action in demanding that appropriate clearance over television be stipulated in their license agreements.

**"Juvenile Jungle" with Corey Allen,
Rebecca Welles and Anne Whitfield**
(Republic, March 14; time, 69 min.)

As indicated by the title, this program melodrama centers around the activities of juvenile delinquents. It is a fair enough picture of its kind from the production point of view, and its subject matter lends itself to sensational-type exploitation, but its mixture of sex, violence, kidnapping and robbery is neither pleasant nor edifying, even though one of the young hoodlums becomes regenerated in the end and the others are made to pay for their misdeeds. The youthful players are competent but their names mean nothing at the box-office. The black-and-white Naturama photography is good. Republic is offering the picture in a dual package with "Young and Wild," which is reviewed elsewhere in this issue:—

Joe Di Reda, a ruthless young man who resorts to "muggings" and other petty crimes to get along, is resentful of the interest shown by Rebecca Welles, a waitress, in Corey Allen, a newcomer to town. At a beer beach party, Allen scoffs at the petty criminal activities of Di Reda and his friends and states that he would not stick out his neck except for a big jackpot. When Joe Conley, who worked as a clerk in a liquor store owned by Walter Coy, reveals that Coy's safe was loaded every Friday with money used to cash paychecks, Di Reda challenges Allen to figure out a sure angle to rob it. As a result, Allen masterminds a scheme whereby he would meet Anne Whitfield, Coy's teen-aged daughter, by "saving" her from being molested, thus winning her father's confidence. Thereafter, the scheme called for a feigned kidnapping of Anne to maneuver her father into paying over a huge cash ransom. The seemingly fool-proof plan impresses Di Reda, and he is joined by Rebecca, Conley and Richard Bakalyn in financing Allen so that he could court Anne in proper style. Rebecca's jealousy over Allen's attentions to Anne almost ruin the plan, but she behaves when Allen threatens to forget the scheme. Complications arise when Allen falls truly in love with Anne and tries to call off the deal. The others refuse to give it up and threaten to expose him and do violence to Anne unless he follows through. Pretending to agree, Allen confesses the truth to Anne and plans to leave town for good. Before he can do so, however, the others put the plan into operation and, at gunpoint, force Allen to cooperate. But the plan goes wrong when the police get a lead on Bakalyn, who had picked up the ransom money from Anne's harried father. When Bakalyn arrives with the money, Rebecca decides that Anne and Allen must be killed to silence them for good. Allen tries to protect Anne and is wounded seriously, but she is saved by the timely arrival of the police. While the hoodlums are rounded up, Allen is removed in a police ambulance and Anne goes along with her father's permission.

It was produced by Sidney Picker and directed by William Whitney from a screenplay by Arthur T. Horman. Adult fare.

**"Young and Wild" with Gene Evans,
Scott Marlowe and Carolyn Kearney**
(Republic, March 14; time, 69 min.)

Like "Juvenile Jungle," with which it is being sold in a package, this program melodrama, too, deals with tough, teenaged delinquents in a way that lends itself to sensational exploitation. And in this case, too, the youthful hoodlums are made to pay for their crimes; nevertheless, it is a decidedly distasteful picture, for the young criminals are depicted in such activities as car-stealing, an attempted rape, a murderous hit-and-run auto accident and terrorizing their victim to keep them from cooperating with the police. Good work is done by Gene Evans as an efficient detective who tracks down the youthful hoodlums but is unable to bring them to justice until their frightened victims find the courage to work with him. Although the crime-does-not-pay ending is gratifying, it is not enough to overcome the unwholesomeness of the story as a whole. The black-and-white Naturama photography is good:—

Scott Marlowe, James Kevin and Tom Gilson steal a car and set out for a joyride. On being ignored by Carolyn Kearney at a drive-in restaurant, the boys trail the car driven by Robert Arthur, her boy-friend, and force it into a ditch. Marlowe then molests Carolyn while his pals beat up Arthur, but a passing truck driver causes them to flee. During the getaway, they hit a woman pedestrian, killing her, but do not stop. The attack on the young couple outrages their parents and they demand action from the police, particularly

Evans. Carolyn and Arthur identify a picture of Marlowe in a high school year book and Evans sets out to investigate him. Learning that Evans is looking for him, Marlowe quickly rounds up his pals and sets up an alibi. Evans finds discrepancies in their stories and later learns that the car they had stolen had been involved in the hit-and-run murder. Marlowe, aware that the police can do nothing without the testimony of Carolyn and Arthur, barges into Carolyn's home with his knife-wielding pals. Carolyn is out, but they find her parents and Arthur there. They terrorize the parents and beat up Arthur as an object lesson of what will happen to them if they "sing." As a result, the frightened Carolyn and Arthur decline to identify Marlowe when he is brought before them at a police line-up. Released, Marlowe begins to molest Carolyn in the belief that she will do his bidding out of fear. Carolyn and Arthur, realizing their mistake, ask Evans for another chance to identify Marlowe. Aware that a smart defense lawyer could now disqualify them as reliable witnesses, Evans works out a clever plan to trick Marlowe into threatening Carolyn once again. The timing of the plan goes wrong and Marlowe and his pals are put in a position to silence Carolyn by killing her, but an heroic action by Arthur saves his sweet-heart and enables Evans to round up the hoodlums.

It was produced by Sidney Picker and directed by William Whitney from a screenplay by Arthur T. Horman. Adult fare.

**"Screaming Mimi" with Anita Ekberg,
Phil Carey and Gypsy Rose Lee**
(Columbia, April; time, 79 min.)

This is a routine, somewhat confusing program murder mystery melodrama with psychological overtones, but the odd title and the names of Anita Ekberg and Gypsy Rose Lee may draw more than ordinary attention to it. Centering around Miss Ekberg as an exotic dancer who suffers a severe mental shock when she is knifed by an escaped lunatic, the story involves her in a difficult-to-follow maze of complications concerning the murder of another striptease dancer. In the end, Miss Ekberg herself proves to be the homicidal maniac responsible for the murder, but, true to the format of most mystery stories, she is the one least suspected. It is a pretty thin story, more bewildering than interesting, and it offers little genuine suspense. The direction and acting are ordinary. Gypsy Rose Lee has little to do as a night-club owner, and Miss Ekberg, dressed in a variety of scanty costumes, is given ample opportunity to display her widely-publicized figure, particularly in one provocative dance number:—

While spending her vacation at a seaside resort with Romney Brent, her stepbrother, Anita is knifed by an escaped madman. The frightening experience robs her of her senses and she is committed to a sanitarium. There, she makes excellent progress under the care of Harry Townes, a psychiatrist, who falls hopelessly in love with her. He weilds a Svengali-type spell over the girl, firmly establishing in her consciousness that she cannot get along without him. Townes then informs Anita's step-brother that she had died, and disappears with her from the institution. Months later, Anita, under another name, scores a big success as an exotic striptease dancer in Gypsy's night-club. A ferocious dog acts as her bodyguard, and Townes, who, too, had assumed another identity, manages her. Phil Carey, a newspaper columnist, takes an interest in Anita, and before long they have an affair, much to the chagrin of Townes. One night Anita is knifed by an unidentified assailant and suffers a superficial wound. The circumstances of the attack remind Carey of the recent unsolved murder of another blonde stripper, who had been found clutching a nude statuette, known as "Screaming Mimi," similar to one he had seen in Anita's dressing room. Carey, aided by the police, traces the statutes to Anita's step-brother, who was a sculptor, and in this way he learns of Anita's commitment to a mental institution and her supposed death. In the complicated events that follow, Townes is murdered while Carey tries to prove that he is the killer, and it comes out that Anita, whose mental illness had left her with a homicidal fixation, had murdered both Townes and the stripper. When Anita calmly surrenders to the police with no recollection of having committed the crimes, Carey walks off into the night, distraught and burdened with sorrow.

It was produced by Harry Joe Brown and Robert Fellows, and directed by Gerd Oswald, from a screenplay by Robert Blees, based on the book by Fredrick Brown.

Adults.

**"This Happy Feeling" with Debbie Reynolds,
Curt Jurgens, John Saxon
and Alexis Smith**

(Univ.-Int'l, June; time, 92 min.)

A thoroughly enjoyable and relaxing romantic comedy. It should go over well with all types of audiences if one is to judge from the fine reaction it received at a sneak preview in a New York neighborhood theatre. Enhanced by CinemaScope and Eastman color photography, the story keeps one laughing throughout, for it offers many amusing gags and situations in its depiction of a romantic triangle involving an intelligent but unsophisticated young miss, a handsome, well-meaning young man of her own age, and a charming but aging matinee idol who is old enough to be her father. Some of the comedy is in a slapstick vein and much of it is quite sophisticated, but it is always in good taste and never offensive. Debbie Reynolds is just right as the pert and pretty heroine, and Curt Jurgens is delightful as the suave actor who cannot help falling for her charm even though he tries to remember the difference in their ages. John Saxon does good work as her youthful suitor. Alexis Smith is amusingly effective as Debbie's older and more sophisticated rival for Jurgens' love, and many hilarious laughs are provoked by Estelle Winwood as Jurgens' continuously tipsy housekeeper. The production values are fairly lavish and the color photography first-rate:—

To escape the advances of her boss, who had taken her to a party in Connecticut, Debbie asks Saxon, one of the guests, to take her home to Brooklyn. She gets drenched in the rain as they rush to his car, and Saxon suggests that they stop at his home nearby to get dry. Suspecting his motives, Debbie escapes from the car and seeks refuge in Jurgens' home. The gracious but aging actor calms the hysterical girl and induces her to remain overnight in his guest room, chaperoned by Miss Winwood, his eccentric housekeeper. On the following morning, Jurgens, who had retired from the stage and who was in dire need of a private secretary, persuades Debbie to take the post and to live in his house. This arrangement arouses the suspicions of Alexis, who had long been in love with Jurgens and who had tried without avail to persuade him to return to the stage. Saxon, who lived next door with Mary Astor, his mother, is delighted with the arrangement because it would give him a chance to take Debbie out on dates. To his chagrin, however, he finds Debbie becoming more and more captivated by Jurgens' continental charm. Jurgens finds it difficult to resist Debbie but he keeps his perspective and urges her to go out more often with Saxon. But as time goes on he finds Debbie more irresistible than ever. When it comes to a point where she indicates a willingness to give herself to him, Jurgens, restraining himself, convinces her that she is not really in love with him. This noble gesture serves to bring Debbie and Saxon together, while Alexis once again resumes her off-and-on romance with Jurgens.

It was produced by Ross Hunter and directed by Blake Edwards from his own screenplay, based on F. Hugh Herbert's play, "For Love or Money."
Family.

**"Touch of Evil" with Orson Welles,
Charlton Heston and Janet Leigh**

(Univ.-Int'l, February; time, 95 min.)

This is a curious crime melodrama, one that probably will be received with mixed reactions. Photographed against the seamy backgrounds of a Mexican border town, and centering around international dope smuggling and around the unscrupulous machinations of a Mexican-hating American police captain who gains convictions against suspected criminals by framing them, the story itself is no more than fairly interesting. The action, however, is fascinating to watch, even though it is filled with incidents that are confusing and that seem to have little relation to the main plot. Orson Welles, who wrote the screenplay and directed it, in addition to playing the part of the glowering police captain, has peopled the story with odd characterizations and, in an apparent effort to get away from routine picture-making, has made dramatic use of unusual photographic angles, shadows and lighting. This makes for an arty approach but it seems to lessen the dramatic impact of the story. The acting is very good, and a number of the individual scenes are tense and exciting. Marlene Dietrich, who is listed as a guest star, is effective in an exaggerated characterization as a sultry gypsy madam who understands and loves Welles. Much of the action is brutal and unpleasant, and the photography, though good, is in a very low key:—

When a wealthy but shady American is killed by a bomb planted in his car just as he crosses into the United States from Mexico, Charlton Heston, a special narcotics agent for the Mexican government, crosses the border to help the American authorities. Ordered by his superiors to cooperate with Heston, the bigoted Welles, who had a reputation for "getting his man," openly shows his resentment of Heston, particularly because he had just married Janet Leigh, an American girl. Welles soon finds a likely suspect in a Mexican youth who had taken up with the murdered man's spoiled daughter, and he places him under arrest after several sticks of dynamite are found in his room. Heston, who did not like Welles' police methods, discovers that Joseph Calleia, Welles' sergeant, had placed the dynamite in the suspect's room. When Heston starts to dig up information to prove that virtually every one of Welles' convictions were obtained through planted evidence, the police captain, to discredit him, hatches a plot with Akim Tamiroff, underworld boss of the Mexican border town, to frame Janet on a narcotics charge. While Heston is involved with his investigation, Tamiroff's henchmen virtually kidnap Janet and, in a frightening experience, do a thorough job of drugging her, after which they bring her to a cheap hotel owned by Tamiroff. Welles, to avoid being blackmailed, strangles Tamiroff to death with one of Janet's stockings before she regains consciousness. He then sees to it that Janet is jailed for the murder. Shocked by this turn of events, but convinced that Welles had framed Janet, Heston succeeds in turning Calleia against his unscrupulous boss. In the complicated events that follow, Calleia helps Heston to expose Welles, but in the process both Welles and Calleia manage to kill one another.

It was produced by Albert Zugsmith and directed by Mr. Welles from his own screenplay, based on the novel "Badge of Evil," by Whit Masterson. Adult fare.

**"High Flight" with Ray Milland,
Bernard Lee and Kenneth Haigh**

(Columbia, April; time, 89 min.)

A routine British-made program melodrama, centering around a Royal Air Force training school for cadets. It is doubtful if it will make much of an impression in this country, for it smacks of the familiar both in story and in treatment. While several thrills are provided by the flying sequences, on the whole the somewhat cold and indifferent story offers little that is of interest. Moreover, the ordinary direction and acting do not help matters. Ray Milland is the only player in the cast known to American audiences but even his role is minor and subdued. The picture's original running time of 101 minutes has been cut by 12 minutes, and though it was photographed in CinemaScope and Technicolor, it is being released in this country in black-and-white CinemaScope:—

Among a group of cadets arriving at a Royal Air Force College is Kenneth Haigh, who swoops down in a light private plane just as flight commander Ray Milland is about to land his heavy military bomber. Milland avoids a crash by getting his plane airborne in the nick of time. On the ground, he berates Haigh soundly only to realize later that he is the son of a war pilot associate, who had been shot down in action due to an act of carelessness on the part of Milland. During the several years that follow, Milland tries to keep an eye on the youngster and and straighten him out, but Haigh refuses to conform, despite the efforts of Sergeant Bernard Lee, who, too, tries to assist him. Milland saves Haigh several times from being dismissed because of foolish acts, not only because he felt obligated but also because he believed that that young man would make good pilot-officer material. Several acts by Milland, resulting in the saving of men and planes, eventually convince Haigh that teamwork is necessary, and it ends with the establishment of a better understanding among all concerned.

It was produced by Irving Allen and Albert R. Broccoli and directed by John Gilling from a screenplay by Joseph Landon and Kenneth Hughes, based on a story by Jack Davies. Family.

Brief Reviews

"The One that Got Away" (Rank Film Distr.). A good British-made prisoner-of-war escape melodrama.

"Count Five and Die" (20th-Fox). An intriguing British-made spy melodrama.

"Hell's Five Hours" (Allied Artists). A very good program suspense melodrama.

Full reviews will appear in next week's issue.

**"South Pacific" with Mitzi Gaynor,
Rossano Brazzi and John Kerr**

(Magna, Special; time, 171 min.)

Photographed in the Todd-AO process and Technicolor, and produced on a spectacular scale, "South Pacific" no doubt will prove to be a box-office giant, for the fame of this Rodgers and Hammerstein musical is world-wide and the millions who did not see the stage production will be eager to see this lavish screen version. It is a highly entertaining show and it should easily satisfy the great majority of those who will see it, for its musical score is as enchanting as ever, the romantic interest charming and touching and the comedy often hilariously funny. Moreover, the performances are engaging, with acting honors going to Mitzi Gaynor, who is excellent as Nellie, the Navy nurse, the part originated by Mary Martin on the stage. Effective portrayals are turned in by Rosanna Brazzi, as the French plantation owner who falls in love with Mitzi; John Kerr as the young lieutenant who falls in love with a winsome native girl, beautifully played by France Nuyen; Juanita Hall, who recreates her colorful stage role as "Bloody Mary," Miss Nuyen's mother; and Ray Walston, as an enterprising Seabee, whose wacky characterization provokes many laughs.

There are several things about the picture, however, that are disconcerting and that tend to lessen one's enjoyment. For example, the singing, except in the case of Miss Gaynor, is dubbed, and the voices that come out of Brazzi and Kerr seem unnatural even though the synchronization of their lip movements is perfect. The photography, too, offers a distraction in the use of colored filters to fill different scenes with hues of yellow, purple and green. This is intended to set a mood, but for the most part it is less than enhancing. On the whole, however, the tropical island backgrounds are beautiful and picturesque.

What there is in the way of a story is concerned mainly with the two romances. In the case of Miss Gaynor and Brazzi, their romance hits a snag when she learns that he had been married to a Polynesian woman who had died after bearing him two children. In the end, however, she realizes her deep love for him and warmly takes to his two children. In the case of Kerr and Miss Nuyen, their idyllic romance is stymied because of his inability to bring himself to the point of marrying a native girl, but his problem is solved when he is killed in action while on a mission against the enemy. The romances, though interesting, lack real dramatic force. Aside from the romantic interludes, considerable comedy is worked into the proceedings as a result of the horseplay among the enlisted men. The musical numbers have been staged most effectively and they are without question the most enjoyable parts of the whole show.

It was produced by Buddy Adler and directed by Joshua Logan from a screenplay by Paul Osborn, based on "Tales of the South Pacific," by James A. Michener. Family.

**"Teacher's Pet" with Clark Gable, Doris Day
and Gig Young**

(Paramount, April; time, 120 min.)

A gay romantic comedy that should go over everywhere. The story idea is somewhat familiar, but it has been handled smartly and its blend of humor and romance is put over effectively by the principal players, who make the most of the brilliant dialogue and the comedy situations. Age has not diminished Clark Gable's charm and poise, and he makes believable his characterization of a hard-boiled, self-taught editor who does not believe in schooling until he falls for Doris Day, a pretty journalism teacher. There are human touches in Gable's pursuit of Miss Day, and many of the laughs are provoked by the romantic competition he encounters from Gig Young, a handsome and talented psychologist, who outmaneuvers him at every turn. What puts the comedy over is the fact that it is natural and never forced. The photography is excellent:—

When Doris, whom he had never met, invites him to lecture to her class in journalism, Gable sends her a stinging letter of refusal. His publisher, however, orders him to appear at the lecture. When he arrives at the school, he finds Doris reading his bitter letter to the class and

denouncing his "primitive" views on education. Embarrassed, he pretends to be a new student, but he finds Doris attractive and decides to continue the masquerade. Doris takes a special interest in him because of his apparent ability, and he in turn pursues her romantically, but he makes little headway because of the competition of Young, who easily tops him in every department, except drinking. In due time Doris falls in love with Gable, but their romance hits a snag when she accidentally discovers his real identity. She blasts his contempt for education and breaks with him. In love and confused, Gable goes in desperation to the amiable Young, who tries to restore his self-confidence. Young eventually persuades Doris to have pity on the lovelorn Gable, but his efforts are wasted when Gable, who had found copies of a country newspaper that won a Pulitzer Prize for Doris' father, rips them apart as out-dated, gossipy and small-town. His confidence restored, he demands that Doris criticize them fairly and give credit to his own modern, though unschooled, brand of journalism. Although outraged, Doris admits to herself that Gable is right. She apologizes to him and they are lovingly reunited.

It was produced by William Perlberg and directed by George Seaton from a screenplay by Fay and Michael Kanin. Family.

**"Merry Andrew" with Danny Kaye,
Pier Angeli and Baccaloni**

(MGM, April; time, 103 min.)

This is indeed a happy and joyous entertainment, one that should give all types of audiences a right good time. Photographed in CinemaScope and Metrocolor, and set against a circus background, it is a thoroughly delightful and amusing comedy, centering around Danny Kaye as a timid but cheerful English schoolmaster who is dominated by a stern father, the headmaster, but who finds that life can be gay and satisfying when he inadvertently becomes involved with a traveling circus and loses his heart to Pier Angeli, a winsome trapeze artist. The story itself is light, but it is filled with laughs from start to finish and gives Kaye ample opportunity to romp through his part in his inimitable comic style. Several of the sequences are hilarious, such as when Kaye finds himself trapped in a cage full of lions; when he substitutes for the ringmaster; and when he is grabbed up by a group of acrobats and tossed about on a flying trapeze. Worked into the proceedings are several highly entertaining song-and-dance numbers that have been staged in imaginative style. Worthy of special mention are the witty lyrics. The production values are fine and so is the color photography:—

Kaye, a timid schoolteacher in a stuffy English school, is dominated by Noel Purcell, his father and headmaster, who thinks that he lacks confidence and refuses to promote him. As a result, Kaye is unable to marry Patricia Cutt, an icy English girl, to whom he had been engaged for five years. When vacation time rolls around, Kaye, pursuing his hobby of archeology, goes to the site of an old Roman ruin to dig for a lost statuette. There he becomes involved with a family circus headed by Baccaloni, a rotund Italian, who had encamped on the site for a week's engagement. He makes friends with Baccaloni and his five sons, and finds himself attracted to Pier Angeli, a lovely young aerialist, who was Baccaloni's niece. A romance blossoms between the two but it is hampered by Baccaloni's sons, who seek to protect Pier from harm. Before long Kaye becomes mixed up in the activities of the circus but eventually is compelled to return to the dreary life at home. In the events that follow, he and Pier meet again when the statuette he had been seeking is found by her pet chimpanzee, and when several of his students run away from school to see the circus, which had moved to a site nearby. This results in a series of **zany complications** that end with Kaye arranging a marriage between Patricia and Robert Coote, his older brother, while he goes off with Pier to lead a carefree life with the circus.

It was produced by Sol C. Siegel and directed by Michael Kidd from a screenplay by Isobel Lennart and I.A.L. Diamond, based on a story by Paul Gallico. Family.

HARRISON'S REPORTS

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THE TOA "TRUST PLAN"

A highlight of the mid-winter meeting of the board of directors and executive committee of the Theatre Owners of America, held this Monday and Tuesday in San Francisco, was the adoption of a resolution authorizing the officers of the association to organize a "non-profit tax-exempt Trust" for the purpose of buying post-1948 pictures in order to keep them away from television.

The resolution provides that all exhibitors in the country be invited to subscribe to the Trust, and that the Trust purchase all the post-1948 pictures the distributors wish to sell. To pay for these films, the Trust would give the distributors a cash down payment and issue bonds for the balance. Such bonds would be payable at stated intervals over an agreed period of time. The Trust then would turn the pictures back to the distributors from whom they were purchased for handling as theatrical reissues in their ordinary course of business.

The distributors would retain a percentage of the gross film rental for distributing the pictures as reissues, and they would apply the remaining proceeds to liquidation of the Trust bonds held by them.

The resolution further provides that, upon full liquidation of the bonds, possession of the pictures would pass to the Trust for whatever further use it wants to make of them. Should there be a default in the payment of the bonds, a recapture clause contained therein would permit the distributor to repossess the picture or pictures concerned.

Ernest G. Stellings, TOA's president, and other key officers of the association, are scheduled to meet shortly to implement organization of the plan.

This TOA move to keep post-1948 pictures away from television is indeed commendable, and it would be interesting to see whether or not the idea can be worked out on a practical basis.

A primary factor that must be considered is the price that would be demanded by the film companies for their post-1948 backlogs. Approximately 4700 features films have been released by the major and independent distributing companies from 1949 through 1957 and, based on what they received from television for their pre-1948 backlogs, the asking price for their post-1948 films may well be in the neighborhood of from 100 to 150 million dollars. It can be argued, of course, that the valuation of the post-1948 films, if sold to the exhibitors, should be cut down considerably because, in keeping such films away from television, theatre attendance will increase and there will be a corresponding rise in film rental revenues.

But even if the distributing companies go along with such logical reasoning and substantially cut the valuation of their post-1948 films in a sale to exhibition, many millions of dollars still would be involved even with regard to the cash down payment idea contemplated in the TOA Trust plan. The big question, therefore, is whether or not exhibition can raise the needed funds.

Naturally, the bulk of the needed funds would have to come from the large circuits, of which TOA is representative. Judging from past performance, however, the TOA record on fund-raising is not too encouraging.

For example, back in 1954, one of the most serious problems faced by exhibition was the product shortage. To combat it, TOA, with much fanfare, formed the Exhibitors Film Financial Group, Inc., the purpose of which was to finance independent production. This company was to have a capitalization of \$10,000,000, and the Securities and Exchange Commission in Washington approved an application for the sale of stock in that amount. The stock was offered to all exhibitors, whether TOA members or not.

Basically, this EFFG idea was a positive and constructive effort to help solve the product shortage. But what happened? One year later, with the product shortage worse than ever, Samuel Pinanski, who was president of the new company, disclosed that less than \$300,000 worth of stock had been purchased by the exhibitors, including TOA members. As a result of this discouraging report, the TOA board decided to liquidate the company and the whole idea never got off the ground.

The "Trust" plan, too, represents a positive and constructive TOA effort to solve the problem of keeping post-1948 films away from television, but it will all come to naught unless the big circuit members of TOA back up the idea with hard cash and thus encourage smaller exhibitors to follow suit.

ANOTHER FINE PUBLIC BOOST

Many subscribers have requested and received extra copies of our March 1 issue, in which we reproduced a very fine editorial written by Leo A. Lerner, editor and publisher of the Chicago North Side Newspapers, concerning the reasons why the people of Chicago should patronize and support their movie theatres.

In reproducing that article, which was brought to our attention by Jack Kirsch, president of Allied Theatres of Illinois, we expressed the hope that it would inspire exhibitors everywhere to visit their

(Continued on back page)

"Count Five and Die" with Jeffrey Hunter, Nigel Patrick and Annemarie Düringer

(20th Century-Fox, March; time, 92 min.)

An intriguing and interesting British-made spy melodrama, photographed in black-and-white CinemaScope. Set in wartime London in 1944, and centering around a joint British-American intelligence effort to mislead the Nazis into believing that the Allied invasion of the Continent will come through Holland, the story grips one's interest throughout because of the counter-espionage activities carried on by the Germans through their agents, particularly a disarming young woman who succeeds in establishing herself as a Dutch agent and almost outwits the Allied operatives. The expert direction and acting, and the authentic London backgrounds, coupled with the effective semi-documentary treatment given to the story, give the action a realistic quality. The photography is good:—

With German Intelligence concentrating on learning the location of the anticipated Allied invasion, Nigel Patrick, a British Intelligence officer, and Jeffrey Hunter an American and second-in-command, set up a bogus film company in London's motion picture center and use the office to dispatch false information about the planned invasion. Their staff, mainly Dutch, is joined by Annemarie Düringer, a beautiful Holland girl, who supposedly had distinguished herself in the Dutch resistance movement as a radio operator. Hunter sees to it that Annemarie finds living quarters upon her arrival and then takes her to the office for an introduction to her colleagues, including David Kossoff, a professor, who had managed to escape to England with his small son after the Nazis had killed his wife. Hunter is attracted to Annemarie and starts to court her, but Patrick is dubious about her background and suspects that she might be a spy. He voices his suspicions to Hunter, but the young American refuses to believe it and becomes hostile toward his British superior. In due time Annemarie becomes aware that Patrick suspected her and she so informs Rolf Lefebvre, another enemy agent, who masqueraded as a suburban dentist. Acting on her advice, Lefebvre kidnaps the professor's son and in that way succeeds in making the distraught father reveal that the invasion will take place in Normandy. In the complicated events that follow, the conscience-stricken professor reveals that he had been forced to talk, while Hunter finds conclusive evidence that Annemarie is a German spy. Hunter traps her just as she finishes sending a radio message to the Nazis, and in a daring counter-bluff, in which he permits himself to be shot mortally by her, he convinces her that Holland will be the invasion point and she sends another radio message replacing the true information with false information. It ends with Annemarie shot dead by one of Hunter's colleagues as she tries to escape.

It was produced by Ernest Gartside and directed by Victor Vicas from a screenplay by Jack Seddon and David Pursall.

Family.

"Run Silent, Run Deep" with Clark Gable and Burt Lancaster

(United Artists, April; time, 93 min.)

The tenseness of submarine warfare is depicted in vivid, thrilling and highly entertaining style in "Run Silent, Run Deep." In addition to being a top melodrama of its kind, it offers exhibitors important built-in commercial values in the names of Clark Gable and Burt Lancaster. As the courageous and daring commanding officers of an American submarine operating in Japanese waters during World War II, both stars are cast in the type of he-man roles their fans enjoy seeing them play and both handle their colorful parts in restrained and convincing fashion. There is considerable dramatic power in the story, which, aside from its exciting war action, centers around a conflict between Gable as a dedicated commander whose officers and crew wrongly suspect him of cowardice and incompetence, and

Lancaster, as the second-in-command, who defends him against the mutinous-minded crew although he openly clashes and disagrees with his tactics. Though most of the action takes place within the cramped confines of the submarine, it moves along at a brisk and suspenseful pace. The battle action sequences have been staged most effectively, thanks to the expert direction, the fine editing and the exceptionally good special effects. Except for a brief appearance by Mary LaRoche, as Gable's wife, the cast is all-male:—

Having lost his own submarine during a raid on Japan's Bungo Straits, Gable is assigned to command the USS Nerka for another mission to the dangerous waters. This incurs the antagonism of Lancaster, a lieutenant and executive officer, who had anticipated command of the Nerka following an injury to its captain. At sea, both men show a grudging respect for each other but clash when Gable, in defiance of orders, heads for the Bungo "graveyard of submarines." Loyal to Lancaster, the crew feels little affection for Gable and even suspect him of cowardice when he deliberately avoids a fight with a Jap sub while en route to the Straits. Later, however, all gain respect for his courage and tactics when he invites an attack from a Japanese destroyer and sinks it with a "down the throat" bow shot, a most difficult torpedo action. Entering the Bungo Straits, Gable seeks out a convoy, quickly sinks two large freighters and then comes to grips with the Japanese destroyer Akikaze, which he believed responsible for the sinking of several American subs, including his own. The Nerka is forced to crash dive to avoid Jap planes and misses its try at the Akikaze, whose depth charges damage the sub, kill several of the crew and seriously injure Gable. Lancaster takes over command and, after emergency repairs, heads back to Pearl Harbor. Upon learning that the Japs believe the Nerka sunk, Lancaster, heeding Gable's pleas, turns back for another attack on the Akikaze and sinks it with a "down the throat" maneuver. This victory is dampened by the discovery that the real enemy is another Jap sub lurking nearby. Stopping their engines, the two subs begin a deadly under-sea cat-and-mouse game. Gable leaves his sick-bed to help Lancaster and masterminds a brilliant maneuver that sinks the enemy sub. The Nerka, however, is strafed by Jap planes before it can regain the depths and Gable is killed in the attack. As they head for their base, Lancaster and the crew consign Gable's body to the deep, fully aware that he had been a captain worthy of their respect and admiration.

It was produced by Harold Hecht and directed by Robert Wise from a screenplay by John Gay, based on the novel by Commander Edward L. Beach.

Family.

"Man from God's Country" with George Montgomery and Randy Stuart

(Allied Artists, Feb. 9; time, 72 min.)

A fairly good program western, photographed in CinemaScope and DeLuxe color. Centering around a resigned sheriff who tangles with a ruthless stage coach and freight line owner who sought to prevent the building of a railroad into the frontier town he controlled, the story itself is familiar in theme and in treatment, but the action is brisk and the direction and performances competent. George Montgomery does good work as the former law officer, and he wins the spectator's good will because of his courageous fight against the villainous element. Good will is won also by the fact that he befriends a young boy even before he learns that the youngster is the son of a close pal, who had become mixed up with the villains. There is a mild but pleasant romantic interest. The color photography is very good:—

Montgomery resigns as sheriff of a frontier town and rides with a trail herd toward Sundown, Montana, where he hoped to meet House Peters, Jr., a former Civil War pal, and to start a cattle ranch of his own. Unknown to Montgomery, Peters worked for Frank Wilcox, who controlled Sundown, ran the stage line and was fighting plans to bring

in a railroad. The trail herd is camped a short distance from town when Kim Charney, a young boy, rides in. He is befriended by Montgomery, who is unaware that he is Peters' son. Kim gets the impression that Montgomery is a railroad agent and he carries this information back to Wilcox, Peters and James Griffith, another henchman. On the following day, Griffith shoots at Montgomery but misses. While seeking his unknown assailant, Montgomery meets Randy Stuart, a dance hall girl employed by Wilcox. The pair ride into town together and Montgomery soon learns that he is a marked man and that Peters is one of Wilcox's hired hoodlums. Peters tries to persuade Montgomery to leave town. Susan Cummings, who loved Peters, pleads with Montgomery to help him break away from the gang, but Montgomery is determined to leave. As he heads out of town, Montgomery meets Kim and, as a result of this meeting, he decides to stay and fight it out. He then arranges with the sheriff to broadcast word that he is really a railroad agent. This forces Wilcox's hand and he orders Peters to kill Montgomery, further inciting him by stating that his pal is trying to win Susan away from him. Peters plays along and pretends to set up Montgomery for a killing on the main street. Instead, he warns Montgomery at the last minute and joins him in wiping out the gang. It ends with Susan in Peters' arms and with Randy embracing Montgomery.

It was produced by Scott R. Dunlap and directed by Paul Landres from a screenplay by George Waggoner.

Family.

"Hell's Five Hours" with Stephen McNally, Coleen Gray and Vic Morrow
(Allied Artists, Apr. 13; time, 73 min.)

A very good suspense melodrama, the kind that will keep movie patrons on the edge of their seats from start to finish. Although it has been produced on a modest budget and does not rise above the level of program fare, it could get by in many situations on the top half of a double bill. Centering around a disgruntled psychopath who threatens to blow up a large plant that manufactures highly volatile rocket fuel, thus endangering a highly populated area, the story is packed with tension throughout its entire footage, thanks to the expert direction and realistic acting. Vic Morrow handles the role of the psychopath with such skill that he keeps the spectator in a constant state of terror lest he trigger a home-made bomb carried on his person, thus blowing himself and the plant to smithereens. Stephen McNally, too, is believable as the plant manager who risks his life to keep Morrow from exploding the device and to rescue his wife and little son, whom Morrow had kidnapped. The photography is excellent:—

McNally is called to the manufacturing plant after an unknown person murders a guard and steals 10 sticks of dynamite. Leaving Coleen Gray, his wife, and Ray Ferrel, their young son, at home, McNally rushes to the plant, where he meets Robert Christopher, another guard, Robert Foulk, the superintendent and Dan Sheridan, an FBI man. Shortly thereafter the mysterious assailant telephones and states that he will return to blow up the plant. They soon deduce that the mystery caller is Vic Morrow, who had been discharged that day by Foulk. Immediate orders are given to evacuate the area, but Morrow goes to McNally's home and kidnaps Coleen and her boy. He then telephones McNally and tells him that he had strapped a home-made bomb to himself, and that he would trigger the mechanism if he (McNally) tries to stop him from entering the plant. He warns that, in such a case, he will not only kill himself but also Coleen and the boy. In the meantime McNally starts to pump thousands of gallons of fuel to a distant plant, but the job required at least five hours and he needed time. As Morrow drives up to the plant with Coleen and Ray, the boy suddenly makes a break for his father. Christopher tries to help the child only to be killed by Morrow, who then forces Coleen and the boy to the top of a large fuel tank and

terrorizes them with threats of instant death. By this time, however, the fuel had been drained from the tank and the danger of an explosion had been eliminated. McNally climbs the tank and goes after Morrow. In the struggle that follows, Morrow triggers his home-made bomb, but McNally hurls him off the structure and the explosion in mid-air kills him without causing further damage.

It was written, produced and directed by Jack L. Cope-land.

Family.

"Cole Younger, Gunfighter" with Frank Lovejoy, James Best and Abby Dalton

(Allied Artists, March 30; time, 78 min.)

Photographed in CinemaScope and DeLuxe color, "Cole Younger, Gunfighter" ought to be received well wherever western melodramas are popular, for the action is fast and exciting. Moreover, the story, which deals with the loyalty between two gunfighters, is interesting. Whenever one is in danger, the other shows up and comes to his aid. The courtroom sequence, where Frank Lovejoy risks his liberty as well as his neck to help clear James Best of a murder charge is considerably sensational. The action unfolds in 1873 when Texas was under the heel of a ruthless Governor who ruled the state with an iron hand, aided by an equally ruthless state police force, known as the "Bluebellies." Much brutality is shown to have prevailed in those days. There is hardly any comedy relief. The color photography is very good:—

James Best and Jan Merlin, pals, who both loved Abby Dalton, are arrested by Ainslee Pryor and George Keymas, members of the "Bluebellies" for taking part in a demonstration. They escape from jail and, while hiding out, meet Frank Lovejoy, a notorious gunfighter and hunted man. Merlin rides back to town, hoping to turn in Lovejoy and thus gain not only clemency but also a large reward. Best and Lovejoy, still on the move, meet Myron Healey, who had been separated from his twin brother while being chased by a posse. Healey informs Best that the "Bluebellies" had been raiding the ranches. Best returns home, learns from Abby that Pryor had killed his father and, singlehandedly, walks into Pryor's saloon to kill him. Lovejoy arrives just as John Mitchum, the bartender, pulls a shotgun to kill Best, who had Pryor and Keymas under his guns. Lovejoy disarms the pair and rides off with Best. But Merlin, who had been hiding under a table, shoots Pryor and Keymas in cold blood. The crime is blamed on Best, who had left for Abilene. Lovejoy and Best join a trail herd and run into Healey's twin brother, who is killed by Best in a fair gun battle. Best writes to Abby and asks her to meet him in Abilene. Merlin intercepts the letter and tips off the state police. Best is trapped, captured and returned for trial. Merlin takes the witness stand and accuses Best of the double murder, but at the critical moment, Lovejoy bursts into the courtroom and, at gunpoint, compels Merlin to tell the truth. It ends with Best and Abby reunited while Lovejoy rides out of their lives.

Ben Schwalb produced it and R. G. Springsteen directed it from a screenplay by Daniel Mainwaring, based on a story by Clifton Adams.

Family.

Brief Review

"High Hell," a Paramount release starring John Derek and Elaine Stewart, is a routine adult adventure melodrama that does not rise above the level of program fare. Centering around five gold-hungry miners who are marooned on top of an icy mountain with a lone woman, its tale of lust and greed is somewhat unpleasant. Moreover, the writing, direction, acting and photography leave much to be desired. The running time is 87 minutes.

A full review will be published in next week's issue.

local newspaper editors and publishers in an effort to promote editorials written in a similar vein.

An example of what can be done is evidenced by the following letter sent to this paper by Mr. R. N. Hunt, general manager of the Alger Theatres, a circuit of ten movie houses, with headquarters in Peru, Illinois:

"A couple of weeks ago we read in your column an article pertaining to editorial publicity in the newspaper regarding theatre attendance which was engineered by Jack Kirsch in Chicago and we thought so much of the article that we sent a copy to our local publisher.

"Last Friday the attached article appeared in the editorial page of the *Daily News-Tribune* here and we also received a very nice letter from the publisher who had rewritten the article to fit the local level. I think you will find it quite interesting and we were pleased to note from the publisher's letter that he was not only interested in the information but also surprised at its contents. As a result he saw fit to rewrite and publish the article from a local angle.

"If this was done nationwide, it certainly would do no harm as apparently most newspapers that carry a lot of weight are not aware or concerned about the predicament of the theatre business."

Attached to Mr. Hurt's letter was a copy of the following editorial promoted by him in the March 14 issue of the *Daily News-Tribune*, under the heading, "Go to the Movies Consciously, Often":

"It is not usually a pleasure to stand in line, but it pleased us to do so at the Majestic Theatre Saturday to see 'Farewell to Arms.' We are happy to see a crowded theatre because if movies are not patronized we will be destroying one of the better things in our civilization.

"No matter how the picture appeals to you, it is no waste of time to go to the theatre. How much time do you now spend watching pictures on television you would never pay to see? Going to the movies, then, is not a matter of artistic standards nor of available time.

"We expect the movie houses to stay open 365 nights a year for the possibility that we may go when we feel like it or when conditions suit us. With television and old pictures keeping us in the house, our implied demand no longer has the validity it once did.

"Ten years ago there were 400 to 500 motion picture theatres in Chicago; now there are only 136. Theatres in this vicinity have closed or reduced schedules. What will happen to us when the movie exhibitors decide finally they cannot take public indifference and are forced to close? Certainly it will be a big blow to American culture. Only the movie theatre is the proper place to see some well-made, well-presented film, from the point of view of sound, color and scope. Not all pictures are good, but they were getting better when TV came along.

"Think of all the excellent pictures that will never be made if the theatres succumb to the threat of extinction.

"The answer is to go consciously to the theatre, as often as possible. It will help preserve the American film as a source of art, education and entertainment.

"In addition, it'll do most of us good to get out of the house more often, before we become a nation of stick-in-the-muds.

"Movies need our help. Let's give it to them."

"The One That Got Away" with Hardy Kruger (Rank Film Distr., March; time, 106 min.)

A good British-made escape melodrama, based on the real-life experiences of Franz von Werra, a World War II Luftwaffe ace, who was the only German prisoner-of-war captured in Britain who escaped from captivity and got back to Germany. The story, which treats in detail with Von Werra's three escape efforts, the third attempt being successful, is somewhat over-long and could be cut to advantage to eliminate some slow spots. On the whole, however, it is an interesting and at times gripping account of a resourceful man's determination to gain his freedom. Hardy Kruger, a young German actor, does a very good acting job as the undaunted Von Werra, giving the characterization a cocky, arrogant brashness that was typical of dedicated young Nazis yet winning some measure of sympathy because of the sufferings he endures in his bids for freedom. The escape attempts are depicted in an exciting and dramatic manner, and light touches of humor are worked into the proceedings here and there. There is no romantic interest, and for that reason the picture probably will appeal more to men than to women. In any case, it will require considerable selling, for the cast names mean nothing to American movie-goers. The photography is very good:—

The story opens with Kruger captured during the battle of Britain when his crippled Messerschmitt is forced down in England. Other than identifying himself, the cocky Kruger refuses to give any information when questioned and he confidentially tells his British interrogator that he will escape within six months. He makes his first escape attempt from a prison camp in the Lake District by slipping away from an exercise party. An army is mobilized to hunt for him and, after a wild chase of several days over hilly country, he is found unconscious from exhaustion. More determined than ever to escape again, Kruger, after weeks of patient planning, tunnels his way out underground from the prison camp and, in a daring exploit, poses as a downed Dutch pilot, gains admittance to an R.A.F. station and talks his way into the cockpit of a brand-new hurricane, only to have his deception discovered seconds before he can take off. The authorities decide to ship him to a prisoner-of-war camp in Canada with other prisoners. As the train transporting them passes Montreal, Von Werra manages to distract the guards' attention and dives out of a window into a snowbank. An arduous cross-country trek in freezing weather brings him to the banks of the partly-frozen St. Lawrence River, which separated Canada from the then neutral United States. He starts to walk across the river but half-way over finds the ice broken by a clear stretch of water. Struggling back to the Canadian side, he locates a row boat and, despite his fast dwindling strength, manages to make the crossing by dragging the boat across the ice and utilizing it when he reaches the water stretch. He is picked up by the American authorities in Ogdensburg but, under international law, they are unable to hold him. Thereafter, though it is not depicted, he makes his way to South America, from which he finally returned to his homeland.

It was produced by Julian Wintle and directed by Roy Baker from a screenplay by Howard Clewes, based on the book by Kendal Burt and James Leasor. Family.

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THE DRACULA-HAPPY DISTRIBUTORS

According to the producer-distributors, the one thing that is needed to combat the competition from television and other forms of amusement is greater efforts on the part of the exhibitors in the exploitation of pictures. Why, then, in the face of this urgent need, do the film companies hamper enterprising exhibitors by releasing within a relatively short time pictures with titles that are so similar that most moviegoers cannot tell them apart?

An example of this unwise selection of picture titles is to be found in three current "Dracula" features, two of which are in release and one of which is about to be put into release. These include "Blood of Dracula" (American-International), which went out on the market several months ago; "Curse of Dracula" (United Artists), which has been put into release this month; and "Horror of Dracula" (Universal-International), which will be made available to the theatres within the next two months.

As pointed out in these columns in past editorials dealing with the similarity of picture titles, the average movie-goer, unlike those of us who are in the motion picture business, does not remember the exact title of a picture he or she had seen unless it happened to be a truly exceptional film. In most cases, the movie patron remains with no more than a vague recollection that the title contained a particular key word or had a particular meaning. Consequently, in the case of the aforementioned "Dracula" pictures, the titles are so alike that there is no telling how many movie-goers who will see one of them will unwittingly pass up either one or both of the other pictures in the mistaken belief that they are one and the same.

There can be no excuse for this similarity of titles in pictures that follow close on release dates because the MPAA's Title Registration Bureau issues to each film company a daily report of all title registrations and special pains are taken to point out similarities in titles wherever they occur.

Aside from the "Dracula" pictures, a check-up of the latest film company release schedules discloses other harmful title similarities in pictures that either are currently in release or will be released in the near future. These include the following:

American-International's "The Astounding She-Monster" and Allied Artists' "The Astounding Giant-Woman."

Warner Brothers' "Hell's Highway" and Paramount's "High Hell."

Allied Artists' "Hong Kong Affair" and United Artists' "Hong Kong Confidential."

Warner Brothers' "Island of Lost Women" and United Artists' "Island Women."

It should be noted, of course, that this similarity in titles of current pictures tends to create a booking problem for the exhibitors, particularly in competitive situations.

When one considers the efforts that are being made nowadays to increase theatre attendance and bolster the faltering box-office receipts, it is indeed deplorable to find that the film companies, by unwisely selecting similar titles on current pictures, are creating a condition that tends to confuse the movie-going public, with a resultant loss to not only themselves but also the exhibitors.

The industry, in these perilous times, cannot afford such inexcusable blundering.

REPUBLIC FADES AWAY

That Republic Pictures is on its way out as a producer and distributor of motion pictures was confirmed this week by Herbert J. Yates, president of the company, who stated at a stormy stockholders' meeting that the firm is "trying to get out of the motion picture business by July 1."

Replying to severe criticism of management on the part of stockholders, one of whom demanded that the company be liquidated, Yates revealed that within the past two years 19 of the company's 32 domestic branch offices have been closed down, and added that "the sooner they all close the better," because the firm's losses are coming from its motion picture operations. He indicated that the company's other operations, such as the rental of studio space to TV producers and the laboratory work done through Consolidated Film Industries, its subsidiary, are profitable.

Yates made it clear to the stockholders that the company's remaining post-1948 pictures, which have not yet been sold to television, will be disposed of to that medium as soon as he can get his price.

In the opinion of this paper, the rapid decline of Republic stems mainly from the strong exhibitor opposition it encountered when it became the first of the film companies to sell its backlog to television, and the intensification of this opposition when it sold its post-1948 films to TV.

In the case of Republic, the quick profits it derived from selling its films to television truly has proved to be fool's gold.

"High Hell" with John Derek and Elaine Stewart

(Paramount, March; time, 87 min.)

A routine adult adventure melodrama that does not rise above the level of a supporting feature for lower-half billing. Centering around five gold-hungry miners who are marooned on an icy, snow-covered mountain with a lone woman, the story's mixture of lust and greed is only mildly interesting and somewhat unpleasant. Moreover, the writing, direction, acting and photography leave much to be desired. The action offers little suspense or excitement, and is given more to talk than to movement. One sequence, where the heroine is trapped by a leering miner while she takes a bath in a wooden barrel, obviously has been dragged in by the ear to give the proceedings a sensational touch. This sequence, however, as well as several others that have a lustful quality, make the picture unsuitable for family audiences. The running time is much too long:—

When John Derek decides to mine for gold on a towering mountain peak in the Canadian Rockies, the people living at the foot of the mountain protest in fear that dynamite blasting might bring avalanches of snow down on their village. Derek promises to use dynamite cautiously and sets out for the peak accompanied by Patrick Allen, Rodney Burke and Jerold Wells. Upon reaching the mine site's cabin, they not only find Al Mulock, a fifth partner, but also Elaine Stewart, Mulock's wife, with whom he was on bad terms. Derek foresees trouble in Elaine's presence and demands that she returns to the village, but bad weather had blocked the trail and he has no alternative but to let her remain. Derek insists, however, that she sleep alone in a storeroom, but as weeks go by there is a growing tension among the men, with each secretly wishing that he can have the lovely Elaine for himself. Relations between Elaine and her husband get worse, and to aggravate matters he rightly suspects that she and Derek were falling in love, though they had done nothing wrong. The desire for Elaine is forgotten when the men strike a rich gold vein. Derek, despite their protests, refuses to allow more than a tiny dynamite blast once a day. Mulock and Allen defy Derek and, at gunpoint, gain control of the dynamite and prepare to use every stick in one big blast, despite the danger of starting a snowslide. Derek manages to come to grips with them and, in the battle that follows, Allen falls to his death over a cliff while Mulock, falling against a pit prop, is buried alive in a cave-in that seals the mine beyond all hope of being reopened. Although he had lost his chance at great wealth, Derek finds solace in having kept his promise to the townspeople and in having found true love with Elaine, who was now free to marry him.

It was produced by Burt Balaban and Arthur Mayer, and directed by Mr. Balaban, from a screenplay by Irve Tunick, based on the novel "High Cage," by Steve Frazee.

Adults.

"The Proud Rebel" with Alan Ladd, Olivia deHavilland and Dean Jagger

(Buena Vista, June; time, 103 min.)

Heartwarming ingredients that make for good mass entertainment are offered in "The Proud Rebel," which should have a particular appeal for the family trade. Beautifully photographed in Technicolor and set in the post-Civil War days, the interesting and appealing story centers around a devoted father, finely played by Alan Ladd, who seeks to restore the voice of his 11-year-old son, who had become a mute as a result of suffering a mental shock while witnessing the death of his mother during the war. Ladd's determination to find a doctor who can cure his boy and his involvement with a wealthy but bullying sheep raiser and his two brutish sons, who were trying to force a kindly but

lonely farm woman into selling her land, give the story warmth, suspense and exciting action. A most appealing performance is turned in by David Ladd, the star's real-life son, who plays the mute boy, and the manner in which his plight is presented makes for many touching moments of drama. Olivia deHavilland is very good in the non-glamorous role of the spinster farm-woman, and Dean Jagger turns in his usual competent performance as the bullying sheep raiser. The relationship between Miss deHavilland and Ladd and their eventual marriage is wholesome and satisfying:—

In the period following the Civil War, Ladd, a proud rebel, leaves the South and wanders across the country in search for a doctor who can cure his son's mute condition. In a town in Illinois, Dr. Cecil Kellaway suggests to Ladd that a colleague in Minnesota might help him. Ladd, while trying to raise money to make the journey, is drawn into a vicious fight by Thomas Pittman and Dean Stanton, Jagger's sons, who attempt to steal his boy's dog. As a result, Ladd is arrested for assault and disturbance of the peace. Olivia feels pity for young Ladd and, needing a man on her farm, agrees to pay Ladd's fine, which he in turn agrees to work off. Ladd helps her to get the farm in shape, despite interference from Jagger and his sons, who were trying to gain control of her land. Bothered by the taunts directed at his son by other boys, Ladd decides to sell his dog to pay for transportation to Minnesota and for the necessary medical treatment. The operation proves to be a failure, and young David grows to hate his father because of the loss of the dog. Ladd makes an effort to get the dog back only to learn that the animal had been acquired by Jagger. He then makes a peaceful attempt to get the dog back from Jagger only to be forced into a fight with the sheep raiser and his two sons. During the battle, young Ladd regains his voice while trying to warn his father of an attack at his back. The fight ends with Ladd killing Jagger and one of his sons in self-defense. Ladd and his boy then return to Olivia's farm to share the future together with her.

It was produced by Samuel Goldwyn, Jr. and directed by Michael Curtiz from a screenplay by Joe Petracca and Lillie Hayward.

Family.

"The Flame Barrier" with Arthur Franz, Kathleen Crowley and Robert Brown

(United Artists, April; time, 70 min.)

This is one of those weird science-fiction-horror melodramas that make little sense but apparently have a market in the supporting feature category. It is an ordinary picture of its kind, offering little that will remain in one's memory after he leaves the theatre. A timely angle is given the story by having it center around a search through the Yucatan jungles for a fallen earth satellite which, when located, turns out to have become a hideous, living "thing" that emits a jelly-like form of life and death-dealing electric waves that double in range every twenty-four hours. Naturally, the searching party eventually destroys it, saving themselves and the world, but the events leading up to this climax are generally unimaginative and contain little genuine suspense or excitement. The writing, direction and acting are ordinary:—

Kathleen Crowley, a beautiful young woman, arrives in Campeche in Yucatan to seek out Arthur Franz, a well known guide, and asks him to lead a search party into the jungle to find her lost husband, owner of a huge chemical company, who had disappeared while hunting for a fallen earth satellite. The cynical Franz accuses her of trying to establish her husband's death to claim his estate, and demands 10% of the inheritance to head the search party. Although bitter at his suspicion, Kathleen agrees to his terms. Robert Brown, Franz's younger brother, joins them

along with a number of native bearers. Franz's callousness during the trip into the jungle irritates not only Kathleen but also Brown. An unexplained eeriness in the jungle makes the native bearers uneasy and they soon flee and leave the whites stranded when two of the natives die from mysterious burns and their bodies turn into charred skeletons before they can be buried. More determined than ever to get to the bottom of the mysterious happenings, Franz intensifies the search and eventually locates the camp of Kathleen's husband, who had turned it into a field laboratory. In a cave nearby, they find the lost satellite, which had turned into a living "thing" that emitted deathly electrical rays and a jelly-like slime, in which the dead body of Kathleen's husband was encased. Discovering that the "thing" was doubling itself every 24 hours, Franz rigs up an apparatus to destroy it electrically. Brown sacrifices his life to help destroy the monstrous "thing," thus saving his brother and Kathleen, who by this time had realized their love for each other.

It was produced by Arthur Gardner and Jules V. Levy, and directed by Paul Landres, from a story by George Worthington Yates, who collaborated on the screenplay with Pat Fielder.

Suitable for all but the squeamish.

"A Time to Love and a Time to Die" with John Gavin and Lilo Pulver

(Univ.-Int'l, July; time, 133 min.)

Finely photographed in CinemaScope and Eastman color, "A Time to Love and a Time to Die" is at once a powerful and poignant World War II love story, based on the novel by Erich Maria Remarque, the author of "All Quiet on the Western Front," the classic World War I drama produced by Universal in 1930. As in "All Quiet," the current drama deals with World War II as experienced by the Germans, except that it does not have any combat sequences. The Allied military forces are never seen, and the only war action depicted are devastating Allied air raids on Berlin.

Although actual fighting is not shown, the grim and tragic realities of war are ever present in the story, which centers around the experiences of a young German soldier who returns to Berlin on a three-week furlough from the Russian front, where the weary Nazi forces were retreating before the heavy Russian onslaught in the Spring of 1944. His heartbreak and concern upon finding the city in ruins, his home a mass of rubble and his parents missing; his meeting a young but disillusioned German girl whose father had been put into a concentration camp and the tender romance that develops between them, culminating in a hasty marriage before he returns to the front; the human suffering he sees all around him on the part of defenseless civilians who had been bombed out of their homes, lacked the necessities of life and lived in makeshift underground shelters, terrified by the constant Allied air raids; their fear of Storm Troopers; the luxurious living, debauchery and sadism of officials who had risen high in the Nazi ranks; the cruelties of die-hard Nazi soldiers toward captured Russian civilians—all this and more is depicted in terms that vividly play up the inhumanities of Nazism and the horrors and futility of war, while at the same time depicting that, among the basically decent German people, there was a strong feeling of compassion for one's fellow man, as well as a feeling of revulsion for the savagery of the Nazi system.

What gives the picture an extremely realistic quality is the fact that it was shot entirely in Germany against authentic war-devastated backgrounds. The scenes depicting the air raids, with bombs bursting amid the rubble and further shattering half-demolished structures, have been staged in spectacular fashion and are visually exciting. The closing sequence, where the hero returns to the front and is shot

dead by a Russian civilian whose life he had just saved, is both tragic and powerfully dramatic.

John Gavin, who heretofore has appeared in several unimportant pictures, is excellent as the sympathetic young soldier on leave from the Russian front, and the same may be said for Lilo Pulver, an attractive Swiss star popular in Europe, who sensitively plays the role of his war bride. Their relationship is tender, touching and appealing. Both players, however, are virtually unknown to American movie-goers, and for that reason the picture will require a strong selling campaign to draw customers to the box-office. Fortunately, the picture is worthy of all-out exploitation efforts, for it is without question one of the most forceful and impressive dramas yet made of World War II.

It was produced by Robert Arthur and directed by Douglas Sirk from a screenplay by Orin Jannings. The huge cast includes Keenan Wynn, Don Defore and Jock Mahoney, who play relatively minor roles as assorted German soldiers.

Family.

"Girls on the Loose" with Mara Corday, Lita Milan and Abby Dalton

(Univ.-Int'l, May; time, 78 min.)

Although it is just a fair program picture, "Girls on the Loose" may do better than average at the box-office because both the title and the story lend themselves to lurid-type exploitation. The action centers around five young women who successfully stage a sensational \$200,000 payroll robbery only to come to tragic ends after they start fighting among themselves. Aside from the fact that the story's mixture of greed, violence and murder does not make for pleasant entertainment, it is also unbelievable, for much that happens is illogical and implausible. The acting is competent enough, but the characterizations do not ring true. The photography is good:—

In cahoots with Abby Dalton, a company employee, a daring female gang headed by Mara Corday, a night-club owner, and including Lita Milan, a tipsy beautician, and Joyce Barker, a hard-bitten masseuse, stage a sensational payroll robbery and make a successful getaway with the help of Barbara Bostock, Mara's unsuspecting sister. They hide the money near a lonely mountain cabin, after which Mara tells Barbara the truth about the robbery and her own innocent involvement. Later, when Abby begins to crack under the strain, Mara murders her and makes it appear like suicide. While investigating Abby's death, Mark Richman, a police lieutenant, goes to the night-club to question Mara. There, he meets Barbara and becomes romantically interested in her, much to Mara's annoyance. Meanwhile Joyce, suspecting that Mara had murdered Abby, schemes to eliminate the others in order to get the entire payroll loot for herself. As part of the scheme, she instigates Lita into demanding her share of the loot immediately and then joins forces with Mara in murdering her when all three drive to the deserted cabin. Continuing her plan, Joyce borrows Mara's car on a pretense and uses it to run down Barbara in what appears to be certain death. Barbara, however, survives the murder attempt and, thinking that Mara had tried to kill her, tells the police everything. Learning what had happened to Barbara, Mara realizes what Joyce had been trying to do. She tracks her to the mountain cabin before she can get away with the loot and, in a terrific struggle they kill each other. It ends with Richman assuring Barbara of his intentions to marry her, regardless of what will happen because of her unwitting involvement in the robbery.

It was produced by Harry Rybnick and Richard Kay, and directed by Paul Henreid, from a screenplay by Alan Friedman, Dorothy Raison and Allen Rivkin, based on a story by Mr. Friedman, Miss Raison and Julian Harmon.

Adult fare.

INTERESTING OBSERVATIONS FROM OHIO AND INDIANA

Much food for thought about current sales policies is provided in recent joint service bulletins issued by the Independent Theatre Owners of Ohio and Allied Theatre Owners of Indiana. The March 24 bulletins of these associations had this to say under the heading, "The Destruction of Runs and Clearances":

"Much has been written about the very harmful releasing policy of bunching the strongest box-office attractions during the so-called preferred playing times. Everybody admits that over the year the public would spend more money at the nation's box-offices if there was a regular and orderly flow of product—to the overall benefit of the industry. Considering that industry benefits and the selfish short term advantages of the producer of one or two pictures are not necessarily best served by the same policy, it seemed that very measurable progress had recently been made toward the goal of a steady, regular release of top product. In fact, recent release charts have given exhibitors much more encouragement for the future than they have had for a long time.

"But there is much danger that any progress toward orderly releasing will mean nothing to 9 out of 10 theatres because of the selling plans for these pictures. We mean liquidating a picture in the manner of Paramount's 'Ten Commandments.' A year after the picture had been first released 90% of the theatres still had not been able to play it. Now Fox follows suit with 'Peyton Place.' Ignoring normal availabilities, they decide for themselves what theatres are 'qualified' to play the picture and invite only these 'qualified' theatres to 'submit proposals'—proposals that must stipulate extended time, guarantees, high percentages, amount to be spent for advertising, the admission prices that will be charged, and all sorts of things that should be in the province of the theatre owner's judgment. 'Farewell to Arms' is being marketed under a like plan—every run a 'roadshow'.

"In another instance all prints of 'Sayonara' are taken out of town after the first city break and all subsequent runs are told that the exchange has no idea when prints will be available again. After certain runs, all prints of 'Old Yeller' disappear.

"If the trend continues, every worthwhile picture will have 'test engagements,' pre-pre-releases, pre-releases, 1st run roadshow, 2nd run roadshow, and all sorts of special handling that can be conjured up. Orderly release will be a hollow accomplishment for the vast majority of all theatres."

Commenting further on this subject, the March 31 bulletins had this to say:

"If you are an exhibitor who has a theatre that was not selected to play some recent 'super-dupers,' or if you had to eliminate your theatre because of the exorbitant terms demanded, we hope that the example of what happens to the gross on some of these pictures may sooth your hurt a little. Let's say that on a good 35% picture you normally get \$800 on an established admission price of 80 cents.

"On each ticket sold you keep 52 cents and the distributor gets 28 cents. On the complete engagement you keep \$520 and the distributor takes \$280.

"On this super-super, however, you sign a 60%

contract and raise your admission price to \$1.25. Uncle Sam takes 11c out of each ticket sold, you keep 45.6c and the distributor grabs 68.4c. So it is a good picture—but even so does there seem to be justice in the film company increasing their take on each ticket sale by 144% while you are getting 12% less? But this is a very successful picture and you double the gross. So the film company tells you that you have no complaint because regardless of the film rental you paid you still made more money than usual and should be happy about the whole thing. Out of the \$1600 your customers paid you turn over \$140.84 to the government, but you are still left with \$583.68 instead of your usual \$520—so on this big picture which you have been so anxious to play you have kept 12% more than usual.

"Of course the film company walked off with 212% more than they usually take out of the situation on a good picture. But if you don't think that's a fair distribution, you're just a troublemaker.

"When the Consent Decree was handed down the Court refused to accede to the request of the producers that 'roadshow' pictures be exempted from the provisions of that order. In 1955 the producers again sought to give legal sanction to the methods of special handling by specifically exempting a maximum of 2 pictures per year released by each film company from the provisions of a proposed draft of an arbitration system. Neither maneuver was successful in removing roadshows from the shadow of illegality. If official sanction had been given to each producer for a limited number of roadshows, then there would have been no restraint today on a multitude of specially handled pictures because of all the independent producing companies. Like Sam Goldwyn's (Jr.) announced policy on 'The Proud Rebel,' every picture would be released 'slowly and carefully.'

"Let's admit that some few pictures according to certain standards should be specially handled—but when nearly all worthwhile pictures are released 'slowly and carefully' only to 'qualified theatres' the result will be a marketing system creating havoc among thousands of theatres. The much proclaimed 'orderly release' will have no meaning for 90% of the theatres.

"On the subject of independent production, it is about time to set some standards of what defines an independent producer. Sam Goldwyn, Jr. says that it is a man who makes a picture with his own money. In other instances the so-called independent producer is financed 100% by the distributing film company. The difference doesn't seem to be much more than a man in charge of a picture who works on a commission rather than salary—but because he then becomes an independent the friendly film company can't sell the picture on a scale or with reversion figures, can't make adjustments, or can't control the sale of the picture to TV. The exhibitor can't do much about it—but at least he can stop considering the distributor blameless for the sales policies on this sort of product.

"Most exhibitors have accepted the reasonableness of an occasional roadshow. But most exhibitors vehemently protest the extent and quality of product that has been specially handled. The abuse is reaching the point where someone may intercede and call a halt to any picture being marketed except in a normal and orderly release pattern to all theatres."

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XL

NEW YORK, N. Y., SATURDAY, APRIL 5, 1958

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5714 The Persuader—Craig-Talman	Oct. 13
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5725 Hunchback of Notre Dame— Quinn-Lollobrigida (C'Scope)	Nov. 3
5724 The Tall Stranger— McCrea-Mayo (C'Scope)	Nov. 17
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5801 Blonde Blackmailer—Arlen-Shaw	Jan. 19
5802 The Rawhide Trail—Reason-Gates	Jan. 26
5803 The Man from God's Country—Montgomery- Stuart (C'Scope)	Feb. 9
5805 In the Money—Bowery Boys	Feb. 16
5806 The Beast of Budapest—Milton-Thyssen	Feb. 23
5809 The Bride and the Beast—Austin-Fuller	Feb. 23
5808 Macabre—Prince-Backus-Wiye	Mar. 9
5814 Seven Guns to Mesa—Quinlivan-Albright	Mar. 16
5807 Cole Young, Gunfighter— Lovejoy-Dalton (C'Scope)	Mar. 30

5817 War of the Satellites—Cabot-Miller	Apr. 6
5804 Hell's Five Hours—McNally-Gray	Apr. 13
5811 Quantrill's Raiders— Cochran-Robbins (C'Scope)	Apr. 27
5810 Dateline Tokyo—Long-Kobi	May 11
5820 Snowfire—McGowan-Megowan	May 18
5821 Bullwhip—Madison-Fleming (C'Scope)	May 25
5816 The Pagans—Foreign cast	June 1
5812 Cry Baby Killer—Nicholson-Mitchell	June 8
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5815 Never Love a Stranger—Barrymore-Milan	not set

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(8255 Sunset Blvd., Hollywood 46, Calif.)

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210 The Cat Girl—Shelley-Ayres	Sept. 25
212 Sorority Girls—Cabot-Miller	Oct. 21
206 Motorcycle Gang—Terrell-Ashley	Oct. 21
219 I Was a Teenage Frankenstein— Bissell-Coates	Nov. 27
214 Blood of Dracula—Harrison-Lewis	Nov. 27
213 Viking Women vs. Sea Serpent—Dalton-Cabot	Jan. 15
220 The Astounding She-Monster—Clarke-Duncan	Jan. 15
217 Jet Attack—Agar-Totter	Feb. 15
218 Suicide Battalion—Connors-Ashley	Feb. 15

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Perri—True Life Fantasy	Nov.
Old Yeller—McGuire-Parker	Dec.
The Missouri Traveler—DeWilde-Merrill	Mar.
Snow White and the Seven Dwarfs—reissue	Apr.
Stage Struck—Fonda-Strasberg-Plummer	May
The Proud Rebel—Ladd-DeHavilland	June
The Light in the Forest—Parker-Corey	July
The Young Land—Wayne-Craig	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
The Story of Vickie—Romy Schneider	not set

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

214 The Story of Esther Costello—Crawford-Brazzi	Oct.
215 Domino Kid—Calhoun-Miller	Oct.
220 The Tijuana Story—Acosta-Darren	Oct.
The Harlem Globetrotters—reissue	Oct.
217 Operation Mad Ball—Lemmon-Kovacs	Nov.
221 Decision at Sundown—Scott-Carroll	Nov.
222 Escape from San Quentin—Desmond-Anders	Nov.
209 Torero—Luis Procuna (foreign-made)	Nov.
Pal Joey—Sinatra-Hayworth-Novak	Dec.
225 The Long Haul—Mature-Dors	Dec.
226 The Hard Man—Madison-French	Dec.
227 Return to Warbow—Carey-McLeod	Jan.
228 The World Was His Jury—O'Brien-Freeman	Jan.
231 Bonjour Tristesse—Niven-Kerr (C'Scope)	Feb.
224 How to Murder a Rich Uncle—Coburn	Feb.
229 Going Steady—Bee-Reed	Feb.
232 Crash Landing—Merill-Davis	Feb.
234 Bitter Victory—Burton-Jurgens (C'Scope)	Mar.
233 Cowboy—Ford-Lemmon	Mar.
235 The True Story of Lynn Stuart—Palmer-Lord	Mar.
236 Screaming Mimi—Ekberg-Carey-Lee	Apr.
237 Hight Flight—Ray Milland (C'Scope)	Apr.
223 Paradise Lagoon—British cast	Apr.
This Angry Age—Perkins-Mangano	May
The Goddess—Stanley-Bridges	May
Paratrooper—reissue	May
Hell Below—reissue	May
The Bridge on the River Kwai— Holden-Guinness	Special
Curse of the Demon—Andrews-Cummins	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

804	Until They Sail—Simmons-Newman	Oct.
805	The Invisible Boy—Eyer-Abbott	Oct.
807	Les Girls—Kelly-Kendall-Gaynor	Nov.
806	Jailhouse Rock—Presley-Tyler	Nov.
808	Don't Go Near the Water— Ford-Scala (C'Scope)	Dec.
811	The Seven Hills of Rome—Lanza (C'Scope)	Jan.
809	Raintree County—Taylor-Clift	Jan.
810	The Safecracker—Milland-Sterke	Jan.
816	All at Sea—Alec Guinness	Feb.
812	Underwater Warrior—Dailey-Kelly (C'Scope)	Feb.
817	I Accuse—Ferrer-Walbrook	Feb.
813	The Brothers Karamazov—Brynnner-Schell	Mar.
815	Saddle the Wind—Taylor-London	Mar.
814	The High Cost of Loving—Ferrer-Rowlands	Mar.
818	Merry Andrew—Kaye-Angeli (C'Scope)	Apr.
819	Handle With Care—Jones-Mitchell	Apr.
	The Sheepman—Ford-MacLaine (C'Scope)	May
	Gigi—Caron-Jourdan (C'Scope)	May
	Cry Terror—Mason-Stevens	May
	The Law and Jake Wade— Taylor-Widmark (C'Scope)	June
	High School Confidential—Tamblyn-Sterling	July

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5705	The Joker is Wild—Sinatra-Crain	Oct.
5706	Hear Me Good—March-Ross	Oct.
5707	Zero Hour—Andrews-Darnell-Hayden	Nov.
5708	The Tin Star—Fonda-Perkins-Palmer	Nov.
5709	Sad Sack—Lewis-Wayne	Dec.
5710	Spanish Affair—Kiley-Sevilla	Jan.
5713	Wild Is the Wind—Magnani-Quinn	Feb.
R5727	California—(reissue)	Feb.
R5728	Desert Fury—(reissue)	Feb.
R5729	Forest Rangers—(reissue)	Feb.
R5730	Wells Fargo—(reissue)	Feb.
5711	High Hell—Derek-Stewart	Mar.
5712	Desire Under the Elms—Loren-Perkins	Mar.
5714	Country Music Holiday—Carter-Levene	Mar.
R5732	Jumping Jacks—(reissue)	Mar.
R5726	Scared Stiff—(reissue)	Mar.
5115	St. Louis Blues—Cole-Kitt-Calloway	Apr.
5716	Teacher's Pet—Gable-Day	Apr.
R5725	Union Pacific—(reissue)	Apr.
R5724	Wild Harvest—(reissue)	Apr.
5717	Maracaibo—Wilde-Wallace	May
5718	Hot Spell—Booth-Quinn-MacLaine	May
R5723	Northwest Mounted Police—(reissue)	May
R5722	Blaze of Noon—(reissue)	May
5720	Space Children—Williams-Ray	June
5721	Vertigo—Stewart-Novak	June
5719	Another Time, Another Place— Turner-Johns-Sullivan	not set

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

	As Long as They're Happy—Buchanan-Scott	Nov.
	Pursuit of the Graf Spee—Gregson-Quayle	Nov.
	One Way Out—Adams-Brook	Dec.
	Across the Bridge—Rod Steiger	Jan.
	The Bolshoi Ballet—Galina Ulanova	Jan.
	Smiles of a Summer Night—Swedish-made	Feb.
	Secret Place—Lee-Lewis-Brooke	Feb.
	Campbell's Kingdom—Bogarde-Baker	Mar.
	The One that Got Away—Hardy-Kruger	Apr.
	Hell Drivers—Baker-Lom-Cummins	May
	Robbery Under Arms—Finch-Lewis	May
	Dangerous Exile—Jourdan-Lee	June

Republic Features

(1740 Broadway, New York 19, N. Y.)

5622	Panama Sal—Verdugo-Kemmer (Naturama)	Oct. 18
5701	Raiders of Old California—Davis-Whelan	Nov. 1
5702	The Crooked Circle— Smith-Spain (Naturama)	Nov. 11
5770	Eighteen and Anxious—Webster-Scott	Nov. 15
5703	Thunder Over Tangier—Hutton-Gastoni	Nov. 25
5704	Hell Ship Mutiny—Hall-Carradine	Dec. 6
5705	Gunfire at Indian Gap— Ralston-Macready (Naturama)	Dec. 13
5706	The Fighting Wildcats—Brasselle-Callard	Dec. 27
5707	Outcasts of the City—Massen-Hutton	Jan. 10
5602	Battle Shock—Meeker-Rule	Jan. 15
5708	Scotland Yard Dragnet—Culver-Roc	Jan. 24

5709 International Counterfeiters—Howard-Garden Jan. 31

5712 The Notorious Mr. Monks—

Robertson-Kelly (Naturama) Feb. 28

5711 Juvenile Jungle—Allen-Welles Mar. 14

5710 Young and Wild—Evans-Marlowe Mar. 14

5713 Strange Case of Dr. Manning—Randall-Gynt Mar. 21

Man or Gun—Carey-Totter (Naturama) Apr. 4

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

743-5	No Down Payment— Wynter-Hunter (C'Scope)	Oct.
747-6	3 Faces of Eve— Woodward-Wayne-Cobb (C'Scope)	Oct.
746-8	The Abominable Snowman—Tucker-Cushing	Oct.
742-7	Young and Dangerous— Gentle-Damon (Regalscope)	Oct.
750-0	Ghost Diver—Craig-Totter (Regalscope)	Oct.
741-9	Rockabilly Baby—Field-Kennedy	Oct.
749-2	Ride a Violent Mile— Agar-Edwards (Regalscope)	Nov.
745-0	Stopover Tokyo—Wagner-Collins (C'Scope)	Nov.
755-9	April Love—Boone-Jones	Nov.
748-4	Under Fire—Reason-Morgan (Regalscope)	Nov.
751-8	Kiss Them for Me—Grant-Mansfield	Dec.
802-9	Peyton Place—Turner-Nolan (C'Scope)	Dec.
803-7	The Enemy Below— Mitchum-Jurgens (C'Scope)	Jan.
806-0	Escape from Red Rock— Donlevy-Flippen (Regalscope)	Jan.
807-8	Diamond Safari— McCarthy-McDowell (Regalscope)	Jan.
801-1	A Farewell to Arms—Jones-Hudson (C'Scope)	Feb.
808-6	Gift of Love—Bacall-Stack (C'Scope)	Feb.
810-2	Plunder Road—Raymond-Morris (Regalscope)	Feb.
816-9	Beautiful But Dangerous—Lollabrigida-Alda	Feb.
817-7	Count Five and Die— Hunter-Duringer (C'Scope)	Mar.
815-1	Ambush at Cimarron Pass—Brady (Regalscope)	Mar.
865-6	Song of Bernadette—reissue	Mar.
805-2	Sing! Boy, Sing!—Sands-Gentle (C'Scope)	Mar.
809-4	Cattle Empire—McCrea-Talbott (C'Scope)	Apr.
813-6	The Long Hot Summer— Newman-Woodward (C'Scope)	Apr.
814-4	The Young Lions— Brando-Clift-Martin (C'Scope)	Apr.
818-5	Flaming Frontier—Bennett-Davis (Regalscope)	Apr.
819-3	Ten North Frederick— Cooper-Parker (C'Scope)	May
836-7	Thundering Jets—Reason-Foran (Regalscope)	May
	Fraulein—Wynter-Ferrer (C'Scope)	May
812-8	From Hell to Texas—Murray-Varsi (C'Scope) (formerly "Hell Bent Kind")	June
	The Barbarian—John Wayne (C'Scope)	not set
826-8	Wolf Dog—Jim Davis (Regalscope)	not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	The Girl in Black Stockings—Barker-Bancroft	Oct.
	Hell Bound—Russell-Blair	Oct.
	Time Limit—Widmark-Basehart	Oct.
	Baby Face Nelson—Rooney-Jones	Nov.
	Legend of the Lost—Wayne-Loren	Dec.
	Man on the Prowl—Powers-Best	Dec.
	The Dalton Girls—Edwards-Anders	Dec.
	The Quiet American—Murphy-Redgrave	Jan.
	Cross-up—Parks-Smith	Jan.
	Gun Fever—Stevens-Davi	Jan.
	Witness for the Prosecution— Laughton-Power-Dietrich-Lancaster	Feb.
	Fort Bowie—Johnson-Harrison	Feb.
	Lost Lagoon—Lynn-Barry	Feb.
	Paths of Glory—Douglas-Mecker	Mar.
	Ride Out for Revenge—Calhoun-Grahame	Mar.
	Steel Bayonet—Genn-Moore	Mar.
	Run Silent, Run Deep—Gable-Lancaster	Apr.
	Paris Holiday—Hope-Fernandel	Apr.
	Curse of Dracula—Lederer-Eberhardt	Apr.
	The Flame Barrier—Franz-Crowley	Apr.
	Edge of Fury—Higgins-Holmes	May
	God's Little Acre—Ryan-Ray-Louise	May
	Fort Massacre—Joel McCrea	May
	Toughest Gun in Tombstone—George Montgomery	May
	Island Women—Windsor-Edwards	May
	Thunder Road—Mitchum-Barry	June
	Lost City of Gold—Lone Ranger	June
	Wink of an Eye—Dowling-Kidd	June

Universal-International Features
(445 Park Ave., New York 22, N. Y.)

1956-57

- 5733 Man of 1,000 Faces—
Cagney-Malone (C'Scope)Oct.
5734 Quantz—MacMurray-Malone (C'Scope)Oct.
5735 The Unholy Wife—Dors-SteigerOct.

1957-58

- 5801 Slaughter on Tenth Avenue—Egan-Sterling....Nov.
5802 Slim Carter—Mahoney-AdamsNov.
5803 Escapade in Japan—Wright-MitchellNov.
5804 Doctor at Large—British castNov.
5805 The Monolith Monsters—Williams-Albright...Dec.
5806 Love Slaves of the Amazon—Taylor-Segale....Dec.
5807 My Man Godfrey—Allyson-NivenDec.
5808 The Violators—Arthur O'ConnellDec.
5809 This is Russia—DocumentaryJan.
5810 All Mine to Give—Johns-MitchellJan.
5811 The Tarnished Angels—
Hudson-Malone (C'Scope)Jan.
5812 Man in the Shadow—
Chandler-Welles (C'Scope)Jan.
5813 The Girl Most Likely—Powell-AndesFeb.
5814 Flood Tide—Nader-Borchers (C'Scope)Feb.
5815 Touch of Evil—Heston-Leigh-WellesFeb.
5816 I Married a Woman—Gobel-DorsMar.
5817 The Lady Takes a Flyer—
Turner-Chandler (C'Scope)Mar.
5818 Damn Citizen—Andes-HayesMar.
5886 The Mark of the Hawk—Poitier-KittMar.
5819 The Female Animal—Lamarr-Nader (C'Scope).Apr.
5820 Day of the Badman—
MacMurray-Weldon (C'Scope)Apr.
5821 Summer Love—Saxon-MeredithApr.
5822 The Big Beat—Reynolds-MartinApr.
5823 Girls on the Loose—Corday-MilanMay
5824 Live Fast, Die Young—
Murphy-EberhardtMay
5825 Winchester '73—reissueMay
5826 Criss Cross—reissueMay
5827 The Horror of Dracula—Cushing-GoughJune
5829 Wild Heritage—Rogers-O'Sullivan (C'Scope) .June
5830 This Happy Feeling—
Reynolds-Jurgens (C'Scope)June

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 704 The Helen Morgan Story—
Blyth-Newman (C'Scope)Oct. 5
705 The Black Scorpion—Denning-CordayOct. 19
706 The Story of Mankind—Colman-CoburnNov. 9
707 Woman in the Dressing Gown—British cast ..Nov. 23
708 Bombers B-52—Wood-Malden (C'Scope) ...Nov. 30
709 Jamboree—Rock and Roll starsDec. 7
710 The Green-Eyed Blonde—Oliver-Reynolds ...Dec. 14
5910 The Forbidden Desert—
Documentary (45 m.)Dec. 21
711 Sayonara—Brando-Buttons-TakaDec. 28
712 The Deep Six—Ladd-FosterJan. 18
713 Fort Dobbs—Walker-MayoFeb. 8
714 Darby's Rangers—Choureau-GarnerFeb. 22
716 Lafayette Escadrille—Hunter-ChoureauMar. 22
717 Marjorie Morningstar—Kelly-WoodApr. 5
715 Chase a Crooked Shadow—Todd-BaxterApr. 19
718 Stakeout on Dope Street—Wexler-HazeMay 3
719 Violent Road—Keith-ZimbalistMay 10
720 The Left Handed Gun—Newman-MilanMay 17
721 Manhunt of the Jungle—Robin HughesMay 24
722 Too Much Too Soon—Flynn-MaloneMay 31
723 Dangerous Youth—Baker-VaughanJune 7

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 2603 Giddyap—Favorite (reissue) (6½ m.)Nov. 7
2952 New York After Midnight—
Cavalcade of B'way (reissue) (11 m.)Nov. 14
2604 Snowtime—Favorite (reissue) (7 m.)Nov. 21
2753 Magoo's Moose Hunt—Mr. Magoo (6½ m.) .Nov. 28
2802 Sports Down Latin Way—Sports (10 m.) ..Nov. 28
2552 Candid Microphone No. 4 (reissue) (8½ m.) Dec. 5
2605 Let's Go—Favorite (reissue) (7½ m.)Dec. 12
2953 Eddie Condon's—Cavalcade of B'way
(reissue) (10 m.)Dec. 19
2754 Magoo's Private War—Mr. Magoo (6 m.) ..Dec. 19

- 2852 Salute to Hollywood—
Screen Snapshots (10½ m.)Jan. 2
2553 Candid Microphone No. 5 (reissue) (11 m.) .Jan. 2
2606 The Family Circus—
Favorite (reissue) (6½ m.)Jan. 16
2511 Trees and Jamaica Daddy—
Ham & Hattie (7 m.)Jan. 30
2607 The Foxy Pup—Favorite (reissue) (6½ m.) .Feb. 6
2608 The Popcorn Story—
Favorite (reissue) (6½ m.)Feb. 20
2954 Bill Hardy's—
Cavalcade of B'way (reissue) (9½)Feb. 20
2512 Sailing and Village Band—
Ham & Hattie (7 m.)Feb. 27
2853 Rock 'em Cowboy—Screen Snapshots (9 m.) .Mar. 6
2554 Candid Microphone No. 6—
reissue (9½ m.)Mar. 6
2755 Magoo's Young Manhood—
Mr. Magoo (7 m.)Mar. 13
2803 Harlem Magicians—SportsMar. 27
2609 Dr. Bluebird—Favorite (reissue) (8 m.)Mar. 30
2610 Georgie and the Dragon—
Favorite (reissue) (7 m.)Apr. 3
2756 Scoutmaster Magoo—Mr. Magoo (6½ m.) ..Apr. 10
2955 Casa Seville—Cavalcade of B'way (10 m.) ..Apr. 17
2804 Rasslin'Rockets—SportsApr. 24
2611 Wonder Gloves—
Favorite (reissue) (6½ m.)Apr. 24

Columbia—Two Reels

- 2432 Sappy Pappy—
Andy Clyde (reissue) (16 m.)Nov. 28
2403 Outer Space Jittres—3 Stooges (16½ m.)...Dec. 5
2423 Foy Meets Girl—Eddie Foy, Jr.
(reissue) (16½ m.)Dec. 12
2140 Batman and Robin—Serial (reissue)Jan. 9
2433 Jitter Bughouse—
Joe de Rita (reissue) (17 m.)Jan. 16
2442 Wonders of Chicago—
Musical Travelark (16½ m.)Jan. 30
2424 A Slip and a Miss—
Hugh Herbert (reissue) (16 m.)Feb. 6
2404 Quiz Whiz—3 Stooges (15½ m.)Feb. 13
2434 How Spry I Am—
Andy Clyde (reissue) (18 m.)Mar. 6
2425 Wha' Happen—
Vera Vague (reissue) (16½ m.)Apr. 3
2405 Fifi Blows Her Top—3 Stooges (16½ m.) ..Apr. 10
2435 A Star is Shorn—
Danny Webb (reissue) (17 m.)Apr. 24
2160 The Iron Claw—Serial (reissue) (15 ep.) ..Apr. 24

Metro-Goldwyn-Mayer—One Reel

- C-933 Tom's Photo Finish—
C'Scope Cartoon (7 m.)Nov. 1
W-964 Texas Tom—Cartoon (reissue) (7 m.) ...Nov. 8
W-965 The Fishing Bear—
Cartoon (reissue) (8 m.)Nov. 29
C-934 One Droopy Knight—
C'Scope Cartoon (7 m.)Dec. 6
W-966 Tom & Jerry in the Hollywood Bowl—
Cartoon (reissue) (7 m.)Dec. 20
C-935 Happy Go Ducky—
C'Scope Cartoon ((7 m.)Jan. 3
W-967 The Milky Way—
Cartoon (reissue) (8 m.)Jan. 17
W-968 The Midnight Snack—
Cartoon (reissue) (9 m.)Jan. 31
C-936 Sheep Wrecked—C'Scope Cartoon (7 m.) .Feb. 7
W-969 Cock-A-Doodle Dog—
Cartoon (reissue) (7 m.)Feb. 21
C-937 Royal Cat Nap—C'Scope Cartoon (7 m.) ..Mar. 7
W-970 Casanova Cat—Cartoon (reissue) 7 m.) ..Mar. 7
W-971 Daredveil Droopy—
Cartoon (reissue) (6 m.)Mar. 21
C-938 Mutts About Racing—
C'Scope Cartoon (7 m.)Apr. 4
W-972 Jerry and the Goldfish—
Cartoon (reissue) (7 m.)Apr. 11
C-939 Vanishing Duck—C'Scope Cartoon (7 m.) .May 2
W-973 Droopy's Good Deed—
Cartoon (reissue) (7 m.)May 2
W-974 Jerry's Cousin—Cartoon (reissue) (7 m.) .May 16
C-940 Robin Hoodwinked—
C'Scope Cartoon (7 m.)June 6
W-975 Symphony in Slang—
Cartoon (reissue) (7 m.)June 13

Paramount—One Reel

B17-1	Boo Bop—Casper (7 m.)	Nov. 11
H17-1	One Funny Knight— Herman & Katnip (6 m.)	Nov. 22
P17-4	Cock-A-Doodle Dino—Noveltoon (6 m.)	Dec. 6
P17-5	Dante Dreamer—Noveltoon (6 m.)	Jan. 3
B17-2	Heir Restorer—Casper (6 m.)	Jan. 24
P17-6	Sportickles—Noveltoon (6 m.)	Feb. 14
B17-3	Spook and Span—Casper (6 m.)	Feb. 28
P17-2	Grateful Gus—Noveltoon (6 m.)	Mar. 7
H17-2	Frighty Cat—Herman & Katnip (6 m.)	Mar. 14
B17-4	Ghost Writers—Casper (7 m.)	Mar. 28
P17-8	Finnegan's Flea—Noveltoon (7 m.)	Apr. 4
B17-5	Which is Witch—Casper (6 m.)	May 2
P17-9	Okey Dokey Donkey—Noveltoon (7 m.)	May 16

Twentieth Century-Fox—One Reel

1957

7710-7	Journey Through Ceylon— Movieton (C'Scope) (9 m.)	Oct.
5740-6	Nutzy in Squirrel Crazy— Terrytoon (reissue) (7 m.)	Oct.
7711-5	Trotters and Pacers—Movietone (C'Scope)	Nov.
5741-4	The Helpful Geni— Terrytoon (reissue) (7 m.)	Nov.
7712-3	Legend of the Orient—Movietone (C'Scope)	Dec.
5742-2	Mighty Mouse in Injun Trouble— Terrytoon (reissue) (7 m.)	Dec.

1958

7801-4	High Divers & Dolls—Movietone (C'Scope)	Jan.
5801-6	Springtime for Clobber— Clint Clobber (C'Scope)	Jan.
5831-3	Witch's Cat—Mighty Mouse (reissue)	Jan.
7802-2	The Jumping Horse—Movietone (C'Scope)	Feb.
5802-4	It's a Living—Terrytoon (C'Scope)	Feb.
5832-1	Woodman Spare That Tree— Terrytoon (reissue)	Feb.
7803-0	Wild Race for Glory—Movietone (C'Scope)	Mar.
5803-2	Gaston's Baby—Terrytoon (C'Scope)	Mar.
5833-9	Mysterious Stranger— Mighty Mouse (reissue)	Mar.
7804-8	Transcontinental—Movietone (C'Scope)	Apr.
5804-0	The Juggler of Our Lady— Terrytoon (C'Scope)	Apr.
5834-7	Happy Landing—Terrytoon (reissue)	Apr.
5805-7	Gaston, Go Home—Terrytoon (C'Scope)	May
5835-4	Lazy Little Beaver—Terrytoon (reissue)	May

Universal—One Reel

3871	The Best of the West—Color Parade (9 m.)	Nov. 4
3811	Fodder and Son—Cartune (6 m.)	Nov. 11
3831	Destination Meatball— Cartune (reissue) (7 m.)	Nov. 11
3812	Swiss Misfit—Cartune (6 m.)	Dec. 2
3872	Arctic Geese—Color Parade (9 m.)	Dec. 16
3813	The Bongo Punch—Cartune (6 m.)	Dec. 30
3832	Born to Peck—Cartune (reissue) (7 m.)	Dec. 30
3873	Timeless City— Color Parade (C'Scope) (9 m.)	Jan. 27
3814	Misguided Missile—Cartune	Jan. 27
3833	Stage Hoax—Cartune (reissue) (7 m.)	Jan. 27
3834	Woodpecker in the Rough— Cartune (reissue) (7 m.)	Feb. 24
3815	Watch the Birdie—Cartune	Feb. 24
3874	Behind the Ticker Tape— Color Parade (11 m.)	Mar. 10
3835	Scalp Treatment—Cartune (reissue) (7 m.)	Mar. 24
3816	Salmon Yeggs—Cartune	Mar. 24
3875	Parrot Jungle—Color Parade (9 m.)	Apr. 14
3817	Half Empty Saddles—Cartune	Apr. 21
3836	The Great Who-Dood-It— Cartune (reissue) (7 m.)	Apr. 28

3818	Polar Pests—Cartune	May 19
3876	Weekend Pirate—Color Parade (9 m.)	May 26
3877	Battle of the Flowers—Color Parade (9 m.)	July 7
3878	Teaser Test— Color Parade (C'Scope) (9 m.)	Aug. 11
3879	Old Italian Sports—Color Parade (9 m.)	Sept. 15
3880	It's a Tough Life—Color Parade (9 m.)	Oct. 20

Universal—Two Reels

3851	Taps and Tunes—Musical (15 m.)	Nov. 11
3801	Ski Town U.S.A.—Special (17 m.)	Dec. 2
3852	Salute to Song—Musical (15 m.)	Dec. 9
3805	The Wildest— Louis Prima-Keely Smith (15 m.)	Feb. 18

Vitaphone—One Reel

5715	Show Biz Bugs—Bugs Bunny (7 m.)	Nov. 2
5304	The Leghorn Blows at Midnight— Hit Parade (reissue) (7 m.)	Nov. 9
5701	Mouse-taken Identity— Merrie Melody (7 m.)	Nov. 16
5702	Gonzales Tamales—Looney Tune (7 m.)	Nov. 30
5305	The Pest That Came to Dinner— Hit Parade (reissue) (7 m.)	Dec. 7
5716	Rabbit Romeo—Bugs Bunny (7 m.)	Dec. 14
5306	Hypo Chondri Cat— Hit Parade (reissue) (7 m.)	Dec. 28
5703	Don't Axe Me—Merrie Melody (7 m.)	Jan. 4
5704	Tortilla Flaps—Looney Tune (7 m.)	Jan. 18
5307	Home, Tweet Home— Hit Parade (reissue) (7 m.)	Jan. 25
5723	Hare-Less Wolf—Bugs Bunny (7 m.)	Feb. 1
5308	Mississippi Hare— Hit Parade (reissue) (7 m.)	Feb. 15
5705	A Pizza Tweety Pie—Looney Tune (7 m.)	Feb. 22
5309	Caveman Inki—Hit Parade (reissue) (7 m.)	Mar. 1
5706	Robin Hood Daffy—Merrie Melody (7 m.)	Mar. 8
5310	It's Hummer Time— Hit Parade (reissue) (7 m.)	Mar. 22
5724	Hare-Way to the Stars—Bugs Bunny (7 m.)	Mar. 29
5707	Who-Be-Gone—Merrie Melody (7 m.)	Apr. 12
5311	A Fractured Leghorn— Hit Parade (reissue) (7 m.)	Apr. 19
5708	A Waggily Tale—Merrie Melody (7 m.)	Apr. 26
5709	Feather Bluster—Merrie Melody (7 m.)	May 10
5312	The Scarlet Pumpernickel— Hit Parade (reissue) (7 m.)	May 17
5725	Now Hare This—Bugs Bunny (7 m.)	May 31

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

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38	Thurs. (E)	May 15
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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
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No. 15

THE DESTRUCTIVE NEW SALES POLICIES

Under date of April 3, the Washington headquarters of Allied States Association of Motion Picture Exhibitors issued the following bulletin:

"Needed: A Moratorium on Gouging

"This is a time when the entire industry is or ought to be concentrating on ways and means for stimulating theatre attendance.

"Business building is Industry Job No. 1. No one doubts that if it is pursued enthusiastically and efficiently, the job can be done.

"But the success of any promotional campaign depends upon the good will and cooperation of all industry branches. During the booster campaign there should be an end to criticism and squabbling within the industry. And implicit in this pious sentiment is the thought that while the exhibitors are preoccupied with constructive endeavors no film company should take advantage of the situation to introduce new and revolutionary marketing methods designed to increase film rentals, to destroy time-honored distribution methods, or to lower the morale or dull the enthusiasm of any class of exhibitors.

"If there is to be an end to complaints and criticism, there must also be a moratorium on the gouging and shoving around of exhibitors. Exhibitors cannot fairly be asked to remain silent when their position is every day being made more desperate by encroachments of the distributors. One only needs to listen to any subsequent-run exhibitor or drive-in operator to learn the extent to which film prices are being raised and the systems of runs, clearances and availabilities on which they have relied in licensing and booking pictures are being destroyed.

"Fox's Terms on 'Peyton Place' and 'Farewell to Arms'

"Attached hereto are copies of communications passing between President Adams, of National Allied, and the sales department of 20th Century-Fox Film Corporation regarding the manner in which 'Peyton Place' and 'Farewell to Arms' were offered to subsequent-runs and drive-ins in the Cleveland area.

"Details of the plan adopted by Fox for these two pictures are fully set forth in the attachments hereto. Actually the plan is no more than an adaptation of Paramount's plan in regard to 'The Ten Commandments.' There was an outcry against the Paramount deal in some areas but 'The Ten Commandments' was an extraordinary picture and many exhibitors held their peace thinking such terms and conditions would apply only to it and would not be attempted for lesser pictures. The fact that Fox circulated its proposal for 'Farewell to Arms' after Mr. Adams had lodged his protest on 'Peyton Place' indicates that Fox intends to follow this pattern on all its pictures above run-of-mill, even if they fall far short of 'The Ten Commandments.' And unless exhibitors resist now, the plan may spread to other companies as other oppressive innovations have spread in the past.

Actually certain features of the plan are being employed by other companies at the present time—demands for 50% and upwards of the gross receipts; demands for a two weeks' engagement or, at least, two full week ends, and demands for increased admission prices satisfactory to the distributor. The difference here is that Fox has included all these requirements in its written offer, putting the pictures up for 'grabs' regardless of pre-existing runs, clearances and availabilities. We have found some variations in the terms for 'Peyton Place' but none more favorable to the exhibitors. A Southern exhibitor forwarded Fox's announcement in his area which contained the following:

"Minimum terms we will accept: \$2,000.00 guarantee vs. 50%—14 days opening Sunday, April 6.' remarking sadly that his theatre 'doesn't gross \$2,000.00 in two weeks.'

"Can You Stay in Business on These Terms?

"Experienced, efficient exhibitors operating subsequent-run and drive-in theatres tell us with every evidence of sincerity that they cannot survive under marketing plans of the kind herein described.

"If there are any who have not seriously pondered this question, it is high time they do so. They no more than the distributors can make money on poor pictures. Therefore, unless they can play the better ones on terms that will yield a profit, there is no hope for them. All such exhibitors, therefore, should consider carefully how long they can exist under marketing plans which—

"(1) Restrict the right to license pictures to theatres regarded by the distributors as 'qualified' and provide for the licensing of only a 'minimum number' of those.

"(2) Afford the theatres licensed a protection of three to five miles in all directions on the same availability, regardless of established runs and clearances.

"(3) Require a minimum engagement on each such picture of two weeks and demand that a minimum number of weeks be 'guaranteed.'

"(4) Require that offers be stated in terms of percentage of gross receipts and, in addition, that the exhibitor state the 'amount of film rental guaranteed.'

"(5) Require the exhibitor as a part of his bid to state the amount he proposes to spend for the different kinds of advertising during each week of the engagement.

"(6) Require the exhibitor to specify the admission prices he proposes to charge for adults and children at all performances, thus, in effect, promoting competition among 'eligible' exhibitors for the highest possible admissions in order to secure the picture.

"The attachments deal briefly with the legal aspects of the matter, but those questions are for consideration in other forums. The immediate question for exhibitors is that of survival. Some have submitted to these terms because, they say, pictures are so scarce they have very little choice. Exhibitors of that class should check these engagements carefully and be willing to inform the local Emergency Defence Committees how they made out.

"What Kind of Business Do We Want to Save?

"Hundreds of subsequent-run and drive-in exhibitors are engaged in, or are planning to engage in, business building plans which they hope will save the motion picture business.

"Quite naturally most of them think of that business as it existed throughout the greater part of their experience in it. They think of it as a well-ordered business based upon a system of runs, clearances and availabilities which enabled them to buy and book their pictures with assurance. There is nothing in the court decrees that even suggests, much less requires, the disruption of that system. The remedy provided by the courts against unlawful clearances is nullified by these new marketing plans which ignore established runs, clearances and availabilities.

"Never has the business needed understanding and cooperation among its several branches as much as now. The latent enthusiasm and energy of every man in exhibition could be aroused if they could feel that the business holds a future for them. It is difficult for the smaller exhibitors to see how some of the business building plans can help them very much. Some of them feel that there is a deliberate purpose to exclude them from the business. The promises

(Continued on back page)

"Windjammer"*(National Theatres, Special; time, 142 min.)*

"Windjammer" is a spectacular and entertaining travelogue that introduces the new wide-screen Cinemiracle system of photography and projection developed by National Theatres. Except for certain technical differences concerning the mechanics of the Cinemiracle process, what one sees on the giant screen utilized is very much similar to the Cinerama process, for both employ three 35 mm. cameras to photograph the action and both use three projection machines to give the illusion of a single wide-frame picture. Consequently, those who have seen Cinerama will find nothing unusual or surprising about Cinemiracle.

The similarity in processes, however, does not take away from the visual thrill that is in store for all who will see "Windjammer," for the picture, aside from being immense, has been beautifully photographed in Eastman color and is a constant treat to the eye as it follows the 17,000-mile voyage of the Christian Radich, a Norwegian square-rigger sailing vessel, manned by wholesome teenaged sailors-in-training. Starting from Oslo, Norway, the ship sails through a severe storm before reaching Madeira, its first port of call, in time for the cadets to enjoy a New Year's celebration, which includes fireworks, a Portuguese festival and a thrilling ride on wooden sleds down steep cobble-stoned streets. The ship then heads across the Atlantic to San Juan along the route taken by Columbus, and from there sails to Willemstead, Curacao, where the young sailors are treated with Dutch feasts, dates with pretty girls, dancing and other gay events, enjoying more of the same when they continue to Port-of-Spain, Trinidad, where they are greeted by Native steel bands and Calypso singers, and join in limbo and jump-up dances. The next port of call is New York, where the cadets' sightseeing is depicted on the screen in fascinating trick kaleidoscopic patterns. From the big city the sailing vessel heads for a rendezvous at sea with a U.S. Navy Task Force, including submarines, destroyers and a giant aircraft carrier. During this phase of the journey, the Cinemiracle camera goes underwater and treats the spectator to remarkable shots of a submarine submerging and surfacing, and of frogmen operating in and out of the submarine while it is submerged. Before heading back for Oslo, the sailors are entertained at a concert given by Arthur Fiedler's Boston "Pops" Symphony Orchestra.

There are spots here and there where the action lags and the proceedings become somewhat monotonous, but on the whole it is a fascinating documentary record of an adventurous voyage, and both on land and on sea the photographic effects are nothing short of magnificent.

It was produced by Louis de Rochemont and directed by Louis de Rochemont III and Bill Collier from a screenplay by Capt. Alan Villiers and James L. Shute.

Family.

"Handle With Care" with Dean Jones, Joan O'Brien and Thomas Mitchell*(MGM, April; time, 82 min.)*

Considerable suspense and human interest is offered in this taut program drama, which should go over well with the general run of audiences. Centering around a group of young law students who stage a mock grand jury trial as part of their studies and investigate their town officials, the story's tenseness stems from the fact that a zealous student, as the "district attorney," uncovers evidence indicating that the town's loved and respected mayor really had embezzled public funds. Mounting suspense is generated throughout the proceedings because of the young man's refusal to drop the "investigation," despite pressures put on him by classmates and irate townspeople. The closing scenes, where it is proved that the mayor had been a humanitarian and not a thief, are gripping. The literate script is not without its weaknesses, but on the whole it holds one's interest tightly and convincing portrayals are turned in by Dean Jones, as the obstinate but courageous young "prosecutor," Thomas Mitchell, as the kindly mayor, and Walter Abel, as the

law professor. The supporting cast is made up mainly of competent youthful players. The direction is fine and so is the photography:—

As part of his law course, Professor Walter Abel arranges for his students to hold a mock grand jury trial and selects Jones to act as the "district attorney." The students balk against investigating a hypothetical case and Abel agrees when they decide to make the town's administrative heads their target. Mitchell, the mayor, cooperates good-naturedly in what he assumes will be a typical student forum, and he makes the city's records available to them. At the "trial," when Mitchell appears for questioning, Jones starts to ask embarrassing questions about the county's finances during the years when Mitchell was the tax collector. Abel quickly puts a halt to the mock trial, but the persistent Jones maneuvers the Mayor into agreeing to a continuation of the trial within a few days. Jones, who did not live in the town, rejects the pleas of classmates and different townspeople to forget about the investigation, and when he finds himself ostracized by every one, including Joan O'Brien, his college sweetheart, he becomes more determined than ever to carry on with the trial. Many townspeople attend when the trial is reconvened, and Jones, armed with irrefutable evidence, tenaciously compels the Mayor to admit that he had falsified the tax records in the early 1930's. Unable to stand Jones' abuse of the Mayor, several of the townspeople jump up to his defense and reveal that he had issued fake tax receipts to them and other bankrupt farmers during a terrible draught period in order to save them from losing their farms. They paid the taxes in subsequent years, however, to make up the fund Mitchell had supposedly collected. Shocked by this revelation, Jones realizes that he had made a fool of himself and prepares to leave the school, but the kindly Mayor assures him that he had acted with courage and offers him a job as his assistant.

It was produced by Morton Fine and directed by David Friedkin from a screenplay by himself and the producer, based on a story by Samuel and Edith Grafton.

Family.

"Live Fast, Die Young" with Mary Murphy and Norma Eberhardt*(Univ. Int'l, May; time, 82 min.)*

A routine, lurid-type program offering, the kind that has to depend on sensational exploitation. It is a teenager crime melodrama, centering around a rebellious young girl who runs away from an unhappy home and becomes a B-girl who rolls drunkards for their money. The story is sordid, unpleasant and loaded with sex angles. Norma Eberhardt does a competent acting job as the wayward girl, but her characterization, like most of the others, is decidedly unsympathetic. As a matter of fact, the only sympathetic character in the story is Mary Murphy, as Miss Eberhardt's older sister, who risks her own good reputation and safety to rescue her sister from an immoral life. Universal is offering the picture as a companion feature with its "Girls on the Loose." Together, they shape up as a good exploitation double-bill:—

Constantly at odds with Gordon Jones, her father, a coarse, lazy fellow who refused to look for a job, Norma runs away from home, where she lived with Mary, her older sister and family bread-winner. She heads for San Francisco where she becomes friends with two bar hostesses and joins them in fleecing drunks. She then decides to head for Las Vegas, which offered greater opportunities for a B-girl, and hitchhikes as far as Barstow, where she obtains a job as a roadhouse waitress to build up her capital. Meanwhile, Mary had left home to search for Norma after a quarrel with her father, and she finally traces her to Barstow, after a frightening experience with a motorist who had given her a lift. She arrives at the roadhouse only to learn that Norma was on the run from the police for having rolled a wealthy drunk. Aided by Sheridan Comerate, a young truck driver, Mary learns from a stolen goods "fence" that Norma had gone to a big city nearby to join a gang of young thieves headed by Michael Connors. In the meantime, Norma had

become friendly with Connors and had helped him to perfect plans to hold up a branch post office during the Christmas rush. Mary eventually locates Norma and, at her invitation, joins the gang. As part of the holdup plan, the youthful gang members, including Norma and Mary, obtain temporary jobs in the post office. On the day of the robbery, however, Mary prevents Norma from silencing a burglar alarm, with the result that the robbery is foiled and the entire gang rounded up. It ends with the gang leaders sent to jail, with Norma placed under the care of a police psychiatrist, and with Mary set free after being thanked by the court for her part in halting the robbery.

It was produced by Harry Rybnick and Richard Kay, and directed by Paul Henreid, from a screenplay by Allen Rivkin and Ib Melchior, based on a story by Edwin R. Watson and Mr. Melchior.

Adult fare.

"St. Louis Blues" with Nat "King" Cole, Eartha Kitt and Pearl Bailey

(Paramount, April; time, 93 min.)

Supposedly biographical of the life of the late W. C. Handy, the famed Negro composer of blues music, "St. Louis Blues" shapes up as a rather listless and disappointing entertainment that does not do justice to either the man or his music. Audience reaction to the picture at a sneak preview on Broadway was very mild, and quite a few of the patrons walked out of the theatre long before the finish. The chief trouble with the story, which follows a conventional success pattern, is that it has been given an uninspired treatment. The action is extremely slow-moving, and the acting of the principal players is somewhat lifeless—each portrays his or her part in a doleful manner. This is particularly true of Nat "King" Cole as Handy, Ruby Dee as his fiancée, and Juano Hernandez as his stern preacher-father. Some welcome humor is injected into the proceedings by Pearl Bailey as Cole's aunt, but her well known singing talents are virtually ignored, as are those of Cab Calloway, who plays a straight dramatic role as a villainous night-club operator. Eartha Kitt is less than satisfying as a slinky night-club singer who helps the composer to further his career. Ella Fitzgerald and Mahalia Jackson appear briefly and sing several of the dozen or more songs, most of which are presented in a manner that leaves much to be desired. Except for some minor characterizations, the cast is all-Negro:—

The story, which covers Handy's life from the age of 10 to 40, depicts him as incurring his father's wrath as a youngster because of his love for rhythmic music, which his father described as tunes of the devil. Grown into a young man, Handy (played by Cole) still feels impelled to compose and sing syncopated songs extracted from the folk music of his people, even though his father forbids it. Ruby Dee, his sweetheart, and Pearl Bailey, his aunt, are sympathetic to him but side with his father. Cole leaves home and gets a job as a piano player in a night-club operated by Calloway. There, Eartha Kitt, the singing star, urges him to further his career as a composer, and though he sells his first few compositions for a mere pittance, he soon wins fame and fortune with other songs. He effects a reconciliation with his father but tragedy strikes when he is afflicted by blindness. His father pronounces the blindness as God's punishment, and Handy devotes himself to composing spirituals. Meanwhile Eartha wins fame singing his blues music. Handy's vision is restored by a seeming miracle while he sings in his father's church. Shortly thereafter, he again becomes estranged from his father when he leaves home to tour the country as a jazz singer. In the end, however, father and son are reunited in New York, where a famed symphony orchestra plays Handy's "St. Louis Blues." This recognition of his son's music gives the aged preacher a new appreciation of its value.

It was produced by Robert Smith and directed by Allen Reinser from a screenplay by the producer and Ted Sherman.

Family.

THE DESTRUCTIVE NEW SALES POLICIES

(Continued from back page)

"The vice of your position as reflected by Mr. Norris' letter is your assumption of legal sanction for a destructive course of action because, in your opinion, each step viewed separately and apart from the others, is legal. This ignores the cumulative effect of all elements involved in the scheme upon subsequent-run and drive-in theatres. Equally fallacious is your refusal to analyze your asserted 'rights' in the light of the history of this business as set forth in the decisions and judgments of the courts.

"What you are asserting, in reality, is the right to strike down the basic system under which motion pictures have been marketed for many years. That system evolved in response to the obvious need for order and certainty in licensing and exhibiting pictures. All the reforms which the courts decreed presuppose the continuance of the system of runs and clearances as the basis of industry operations. It is inconceivable that any court would have entered those orders if it had supposed that they would merely pave the way for the film companies to adopt new and more oppressive methods for dominating the motion picture business.

"Since Mr. Norris' letter is completely unsatisfactory and does not reach to the substance of the protest I lodged with you, this association will have to analyze 20th Century's new and oppressive sales policies for the information of its members. We recognize that the plan you have adopted is substantially the same as that used by another distributor with respect to a notable production. If this method spreads it will impose an unendurable burden on the subsequent-run and drive-in theatres. Since Allied's membership consists mainly of such theatres, it is anxious that all such marketing methods be discontinued, and it will take whatever steps are conducive to that end."

While it is indeed encouraging to see that a sizeable number of top pictures are doing outstanding business throughout the country, it is, in the opinion of this paper, equally discouraging to note that, in the marketing of some of these better films, not only 20th Century-Fox but also other distributors have adopted sales innovations that either offer the great majority of exhibitors little benefit from the improved business, or make it economically unfeasible for them to play the pictures.

This trend toward the special handling of every worthwhile picture that comes along is not only creating havoc with the established systems of runs, clearances and availabilities, but it is also damaging seriously the already low morale of many exhibitors, particularly the smaller fellows, giving them little hope for the future of their theatres.

There is no denying that it costs much more to make pictures today than in former years and, to make up this high cost of production, the producers of top films must get more money at the box-office by means of extended first-run engagements and, where warranted, increased admission prices. But in formulating special sales policies for their outstanding pictures, the distributors, for their own ultimate good, must keep in mind the welfare of the small-town, subsequent-run and drive-in theatres.

Rather than put the squeeze on such theatres, the producer-distributors should make every possible effort to keep them operating profitably, for they are the sources that rear picture-goers and instill in them a desire to go to the movies for their entertainment. Without these houses, the regular patrons who are still with us soon would lose the movie-going habit and this in turn eventually would affect attendance at the first-run theatres.

The film companies also should keep in mind the fact that relatively few of the pictures they make each year turn out to be "blockbusters," and that the playing time given to their run-of-the-mill pictures by the smaller theatres more often than not spells the difference between profit and loss. But if they continue to "milk" their top pictures dry in the first-run houses and then offer them to the subsequent runs on terms that are harsh and economically unsound, they eventually will force such theatres to close their doors. The producer-distributors cannot afford to lose these outlets, and the regard they show for their welfare now will prove to be insurance for the future.

As pointed out in the Allied bulletin, "the latent enthusiasm and energy of every man in exhibition could be aroused if they could feel that the business holds a future for them." Sales policies that favor a few to the detriment of many are not conducive to arousing such latent enthusiasm and energy.

made by the film companies to certain circuit executives seem to hold little promise for the little fellows.

"Much has been said about assurances allegedly given that hereafter there will be an orderly flow of pictures instead of the feast and famine policy that has prevailed lately. That certainly is good news for the big first-run theatres and can harm no one. If carried out it will represent a constructive achievement. But we cannot help sympathizing with the small exhibitor who heard about this development at a recent pep meeting and inquired how it would help him inasmuch as he no longer had any regular availability.

"One thing exhibitors are learning the hard way is that when they remain silent in the face of destructive innovations their forbearance is interpreted as either weakness or acquiescence. If they do not want these schemes for appropriating their boxoffice receipts and regulating the operating policies of their theatres to spread, they had better make their wishes known to the film companies in no uncertain manner."

Attached to the Allied bulletin were copies of letters exchanged between Horace Adams and the 20th-Fox sales department with regard to the sales policies on "Peyton Place" and "A Farewell to Arms."

The following letter, dated March 7, was sent by Mr. Adams to Alex Harrison, 20th-Fox's general sales manager: "When I read Mr. Schmertz' proposal for licensing 'Peyton Place' to the subsequent-run theatres in greater Cleveland, my first reaction was that someone had devised the most objectionable way to market a picture from the standpoint of the exhibitors, as a gag. It did not seem possible that any film company, least of all 20th Century-Fox, would seriously propose that the Cleveland exhibitors license any picture, even so good a one as 'Peyton Place,' under the terms of this amazing proposal.

"Your company first decides for itself what theatres are 'qualified' to play the picture. It then asserts that from these it will accept a minimum number of offers which, in its opinion, will produce for it the greatest amount of film rental. Each proposal states that whenever 'Peyton Place' is licensed to a theatre, 'no other indoor theatre within a radius of three (3) miles will be licensed upon the same availability,' thus setting up a system of uniform clearance contrary to law.

"The scheme of licensing pictures contemplated by the decrees in *United States v. Paramount*, was based upon the continuance, under reasonable conditions, of the system of runs and clearances, with definite availabilities, which had characterized the business for many years. Your company now proposes to completely destroy that system and to adopt in its stead a policy of offering its picture to chosen theatres 'for grabs,' regardless of established runs, clearances or availabilities.

"Not only that, but your proposal demands that the theatres in grabbing for 'Peyton Place' shall disclose to you and pledge themselves to maintain operating policies which properly and legally should be left to the exhibitors. The proposal states that no bids for less than fourteen (14) days will be considered. Then you proceed to demand the 'minimum number of weeks guaranteed.' While you ask the exhibitor wishing to play the picture what percentage of the gross receipts he will offer each week, the usual percentage arrangement is negated by your insistence upon the 'amount of the film rental guaranteed.' That the word 'guarantee' means what it says is further illustrated by your demand that the exhibitor state the control figures for hold-over playing time 'beyond the guaranteed minimum.'

"After having thus protected itself against the usual risks incident to percentage engagements, your company seeks to make its part of the joint venture foolproof by exercising a form of control, based on pledges made and accepted, of all the important operating policies of the theatres. Thus the awarding of the picture to a theatre is made to depend, among other things, upon—'7. The total amount of money theatre will spend for advertising, including newspaper, radio, TV, etc., for pre-opening, first and subsequent weeks.' Also you demand to know the number of times the picture will be exhibited each day on weekdays, Saturdays, Sundays and holidays.

"I think the Court in the *Paramount Case* clearly intended that such operating policies should rest in the discretion of the exhibitors. We are convinced that the Court clearly intended that the exhibitors should fix their own admission prices when it enjoined the film companies—'from granting any license in which minimum admission prices are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or

in any manner or by any means.' (Sec. II, Par. 1, decree entered against 20th Century-Fox defendants, June 8, 1951.)

"Yet in your proposal for 'Peyton Place' you require the exhibitor in complete detail to specify the admission prices he intends to charge, for adults and children, for evenings and matinees, and for weekdays, Saturdays, Sundays and holidays. And in order to avoid any possible mistake or misunderstanding as to admission prices, the importance of which you apparently stress, you require exhibitors to specify their proposed admission prices including tax as well as their net admission prices less tax.

"I am stating our views in detail so that you may understand fully the basis of our complaint, believing that you would prefer it that way. It is my urgent request that you rescind the marketing plan you have devised for 'Peyton Place' and distribute the picture in accordance with established orderly procedures. 'Peyton Place' is a fine picture and distributed and shown in the usual manner, undoubtedly will do well for both your company and the Cleveland exhibitors. Underlying all the reasons I have cited is the feeling of disappointment that it should be your company that would adopt so revolutionary and destructive a policy.

"Please give this letter your immediate and careful attention and let me have a statement of your intentions at the earliest possible moment."

Under date of March 20, C. Glenn Norris, 20th-Fox's Eastern Sales Manager, replied to Mr. Adams as follows:

"Since I work very closely with Tom McCleaster and Ray Schmertz in the operation of our Cleveland Branch, Mr. Harrison has asked me to answer your letter of the 7th regarding the distribution of 'Peyton Place' in Cleveland.

"Your letter implies that as a part of the license agreement we are regulating theatre policy, advertising expenditure, admission prices, etc. Actually we do not require, or even suggest, control of theatre policy, advertising, admission prices, etc. Exhibitors are merely asked to furnish this information, 'in order to facilitate our evaluation of your offer.'

"Although we have the normal business right of selecting the theatres with which to negotiate license agreements, we are inviting proposals from every theatre heretofore operating on first suburban run availability and selecting from the proposals received those theatres which, in our opinion, will produce the greatest amount of film rental. By and large, this method of distributing 'Peyton Place' has met with general exhibitor approval.

"We assure you, Mr. Adams, that our thoughts and efforts are constantly directed toward the improvement of distribution and merchandising methods, and any distribution policy or merchandising plan which we propose is to the best of our ability designed to promote improved theatre grosses and increased film rentals.

"I want to thank you for the time and consideration you have given to this matter. We appreciate your suggestions and those of any other experienced theatre operator. Your ideas are helpful to us, not only in connection with this particular picture, but in determining what policies to adopt with reference to future releases. Although we do not agree that the best policy for 'Peyton Place' is to follow the traditional pattern, it is important for us to know what exhibitors think of our plans to improve distribution methods.

"We urge you and other members of your organization to give sympathetic consideration to such proposed changes and to cooperate with us in giving them a fair trial in the hope that they may prove beneficial to the entire industry."

In reply to Mr. Norris' letter, Mr. Adams sent the following communication to Mr. Harrison under date of March 28:

"Mr. C. Glen Norris' letter dated March 20, based upon my letter to you dated March 7, was most disappointing. It completely ignores the substance of my protest to you against the methods used in marketing 'Peyton Place' in the Cleveland area. Not only that, but in the interim between my protest to you and Norris' acknowledgment thereof, your company offered 'Farewell to Arms' in this area on the same terms and conditions.

"Norris attempts to justify certain features of this marketing plan by asserting that your company has the 'right' to employ them. I think you know that Allied States Association disputes these claims of legality. I do not suppose that these legal questions can be resolved by correspondence between us. If film companies press to the limit their asserted legal right that will spell the end of fair dealing. On this phase of the matter, for the time being, I merely want to remind you of the position consistently taken by this association on these questions.

(Continued on inside page)

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No. 16

HERE AND THERE

SPYROS P. SKOURAS, president of 20th Century-Fox, received a most deserved honor last Sunday night at the annual Screen Producers Guild's Milestone Award dinner, at which he was singled out as the recipient of this year's Milestone Award, which is emblematic of distinguished service and contributions in the motion picture field.

In a speech prepared for delivery at the dinner, Skouras had this to say, in part:

"Films originally conceived and made for theatre audiences should not be sold to television, and from the producers' and distributors' point of view, I want to say quite frankly that it was a tragic mistake to release films to television and that our business has suffered irrevocably from this great outstanding product of the past that was sent into the homes of America freely and conveniently. We practically gave it away.

"We must not make the same mistake again by selling post-1948 films to television."

When 20th-Fox first sold its pre-1948 pictures to television, Skouras expressed the opinion that such sales would not hurt the motion picture business but would, in fact, help it, because it would create a greater public desire to go to the movie theatres where they could see pictures properly presented in the latest techniques. He was wrong, and he is to be commended for his frank admission that selling to television was a "tragic mistake." Most important of all is the assurance that he personally is strongly opposed to the sale of post-1948 film to TV.

* * *

WHILE ON THE SUBJECT of Spyros Skouras, exhibitors will find most encouraging his announcement this week that 20th Century-Fox is prepared to produce as many as 100 pictures annually if market conditions indicate such a need. Skouras, who made this statement following an optimistic company board meeting, pointed out that the industry will not be on a safe footing until there is a steady flow of important pictures. He added that the only way to overcome current problems is to insure a source of supply that will encourage greater efforts on the part of exhibitors with regard to showmanship and service to patrons.

Skouras' statement, while gratifying, is not surprising, for throughout the years his company has taken the lead in aggressive steps to meet the challenge of the times. This is evidenced by the current expanded 20th-Fox production and release schedules as compared with other companies.

To repeat what has been said in these columns before, if the top executives of other film companies would follow Skouras' lead with the same positive action instead of merely expressing confidence in the future of the business, it would soon inject into the industry some badly needed life and enthusiasm.

* * *

THE PROOF THAT positive and aggressive action pays off for companies that are guided by courageous and progressive thinking is evidenced by the fact that United Artists' earnings in 1957 were the greatest in the company's 39-year history. Ever since the management group headed by Arthur B. Krim and Robert S. Benjamin took over the company's operations in 1951, its earnings have not only increased steadily each year but have also reached all-time highs.

In announcing these record earnings at a press conference this week, Krim, the company president, predicted that revenues for 1958 will be substantially greater on the basis of outstanding box-office pictures that have been set for release through the end of the year. Krim has made similar predictions in prior years, and each time the results exceeded his own expectations.

When one bears in mind that United Artists accomplished its remarkable progress in the face of decreasing theatre attendance and at a time when other film companies were floundering around financially, there is indeed reason to believe that there is nothing wrong with this business that imagination, courage and progressive thinking can't cure.

* * *

IN ADDITION TO the reseating of National Allied as a member and giving the organization representation on the governing board, the important news to come out of the COMPO membership meeting held in New York this week was the announcement that the Motion Picture Association, the distributors' organization, will not ask exhibition to pay its share of the cost of the recent Academy Awards telecast until all other phases of the proposed \$2,300,000 all-industry business-building program have been taken care of.

Distribution is to be commended for this wise decision, and it is to be hoped that it will serve as an incentive for exhibitors to come through with their contributions toward the campaign as quickly as possible.

**"Another Time, Another Place"
with Lana Turner, Barry Sullivan
and Glynis Johns**

(Paramount, June; time, 98 min.)

A boresome romantic drama, but, since the picture has been given frequent mention in newspaper stories concerning the current notoriety achieved by Lana Turner, public curiosity may put it over at the box-office. Filmed entirely in England, the picture offers Miss Turner as an American newspaper correspondent who falls passionately in love with a married British correspondent, and who becomes involved with his bereaved wife after he dies in an accident. It is a dull, synthetic story that is extremely talky, slow-moving and repetitious. This reviewer saw the picture at a sneak preview in a Broadway theatre, where the audience reaction alternated between snickering at the proceedings and squirming. Glynis Johns is sympathetic and at times moving as the dead man's wife, but Miss Turner leaves much to be desired in the role of the other woman. Barry Sullivan is wasted in the stereotyped role of a newspaper publisher who loves Miss Turner and straightens out her emotional dilemma. Originally, the picture was scheduled to be released late in the fall, but Paramount obviously has moved up the release date to cash in on the wide publicity Miss Turner now is receiving:—

In the closing days of World War II in London, Lana, an ace writer for a New York newspaper owned by Sullivan, her fiancé, falls passionately in love with Sean Connery, a British war correspondent. She is dazed with shock when he admits that he is married and has a small child, but their love is so great that they vow to somehow be together in the future. Their romance comes to an abrupt and shocking end when Connery is killed in a plane accident. Lana mourns him deeply and spends many weeks in a hospital recovering from the shock. Before returning to the United States, she decides to visit the small fishing village of St. Giles, where Connery had lived. She locates his house and faints when she is overcome by weakness and emotion. Glynis, Connery's widow, takes Lana into the house and ministers to her. Without revealing her past association with Connery, Lana remains with Glynis for several days, becomes deeply involved in his past and by her mood upsets Glynis by intimating that her late husband had been deeply in love with another woman. Meanwhile Sullivan traces Lana to the village and, knowing about her romance with Connery, sees at once the damage she is doing to herself and his widow. Through Sullivan's counsel, Lana comes to the realization that she was vying with Glynis for the possession of a dead man. She puts right the heartache she had caused Glynis and heads back to the United States for a new life with Sullivan.

It was produced by Joseph Kaufman and directed by Lewis Allen from a screenplay by Stanley Mann, based on a novel by Lenore Coffey.

Adult fare.

**"Hong Kong Affair" with Jack Kelly
and May Wynn**

(Allied Artists, May 11; time, 79 min.)

The value of this program melodrama lies chiefly in the fact that it has been shot against authentic and fascinating backgrounds in Hong Kong, and that it stars Jack Kelly, who has won considerable popularity on television as the leading player in the "Maverick" series. Otherwise, it offers a routine tale about opium smuggling, with enough romance, intrigue and action to hold the spectator's interest pretty tense. A better script, however, would have resulted in a far better entertainment. The direction and acting are capable, and the photography good:—

Kelly goes to Hong Kong to learn what had happened to a once profitable tea plantation in which he had inherited a one-half interest. Gerald Young, the plantation's attorney, informs him that the plant had been struck by a blight. Young arranges with May Wynn, his pretty Chinese secretary, to accompany Kelly on a tour of the city, and she quickly falls in love with him. She is not surprised when veiled attempts are made on his life. Meanwhile Young tells Richard Loo, Kelly's resident partner on the plantation, that he had diverted Kelly's share of the profits to his own use and that the present crop must be destroyed to make his story of blight believable. The honest Loo protests, but finally agrees to the plan when Young threatens to

harm his son. Arriving at the plantation, Kelly discovers that the present crop had been cut and burned. As he speaks of this to Loo, a shot rings out and Loo falls dead. Kelly communicates with May and she furnishes him with clues as to the reasons for the loss of profits and Loo's death. He contacts the police and also presses a personal investigation, which eventually leads him to a huge warehouse, where he discovers that Young is a top figure in an opium-smuggling ring. A hectic chase that follows culminates with Young's arrest on a sampan in crowded Hong Kong harbor, and with the indication that Kelly and May plan to spend the future together.

It was co-produced by Paul F. Heard and J. Raymond Friedgen, and directed by Mr. Heard, who collaborated on the screenplay with Mr. Friedgen and Helene Turner.

Family.

**"Cry Terror" with James Mason,
Rod Steiger and Inger Stevens**

(MGM, April; time, 96 min.)

A first-rate suspense melodrama that will keep moviegoers on the edge of their seats from the opening to the closing scenes. Very well directed and acted, the exciting story is packed with tense and suspenseful situations that result from the machinations of a master criminal who kidnaps an innocent couple and their child and victimizes them into helping him execute a daring plan to extort \$500,000 from a commercial airline company. The suspense stems from the fact that the master criminal threatens to plant time bombs in passenger planes and also threatens to kill the couple's little daughter to force her mother to collect the extortion money. What makes the action interesting as well as exciting is the clever manner in which the master crook outwits police attempts to trap him and his accomplices while at the same time preventing them from interfering with the payment of the extortion money. The terrible peril of the kidnapped family is presented with constantly mounting tension, and the courage with which the husband and wife face and overcome their jeopardy help to make this one of the most exciting suspense films ever produced. The actual New York backgrounds give the proceedings a realistic quality:—

After planting a miniature time bomb on a passenger plane, Rod Steiger, a master criminal, anonymously notifies the head of the airline of his deed and tells him where the bomb can be found. The FBI and the police locate and detonate the bomb when the plane lands. Television coverage of the happening frightens James Mason, a TV repairman, who had assembled the bomb for Steiger, a wartime buddy, in the belief that he needed it to obtain a Government manufacturing contract. Before Mason can take any action, his home is invaded by Steiger who, at gunpoint, calmly tells him and Inger Stevens, his wife, that he plans to extort \$500,000 from the airline under threat of planting another bomb timed to explode in mid-air. He forces Inger to agree to serve as go-between in collecting the money under threat of killing Terry Ann Ross, her 5-year-old daughter. To make sure that Inger will not cross him, Steiger arranges for Mason and his daughter to be held captive in the penthouse apartment of Angie Dickinson, his girl-friend, and guarded by Jack Klugman, another accomplice. Steiger's plan works out so perfectly that the airline officials have no alternative but to give Inger the extortion money when she calls for it. Carefully following instructions, she delivers it to Steiger in a house located in a suburban area. Steiger goes out to complete plans for the getaway and leaves Inger guarded by Neville Brand, a sadistic sex maniac, whom she stabs to death when he tries to attack her. Unable to call the police without endangering her daughter and husband, Inger waits for Steiger's return and accompanies him to an apartment in New York. Meanwhile Mason, by escaping through an elevator shaft, had obtained police aid and had rescued his child, trapping Angie and Klugman at the same time. Steiger, learning of the capture of his accomplices prepares to kill Inger, but she escapes into the street by hurling a pot of boiling water at him. Steiger pursues her and the chase leads into a subway entrance and onto the tracks where he is killed when he contacts a third rail and falls into the path of an onrushing train. The police and Mason arrive in time to save Inger from further harm.

It was produced by Virginia and Andrew Stone, and written and directed by Mr. Stone.

Adult fare.

"The Return of Dracula" with Francis Lederer and Norma Eberhardt

(United Artists, April; time, 77 min.)

The "Dracula" formula is reprised once again in this program horror melodrama, which should give ample satisfaction to those who enjoy pictures that are weird, fantastic and morbid. Like the prior "Dracula" films, this one deals with "undead" persons who, although they have died continue to live on by feeding on the blood of human beings. They remain in their coffins during the day and emerge only at night, at which time they carry on their grotesque activities. There is little that is novel about either the story or the treatment, but it has competent direction and acting and contains more than a fair share of chilling situations. The photography is good, although much of it is in a low key:—

Francis Lederer, one of the "undead," flees from his crypt in Transvaal and murders a young artist who was en route to the United States to visit an aunt in California. Posing as the artist, Lederer arrives in the small California town and is welcomed by Greta Granstedt, the aunt, who had never met her nephew, and by Norma Eberhardt, her 17-year-old daughter, and Jimmy Baird, her 10-year-old son. Lederer's mysterious movements and his desire to be left alone puzzle the family but they accept his moods because he is an artist. Meanwhile John Wengraf, a Balkan detective who had discovered Lederer's disappearance from his crypt, trails him to the California town with the aid of U.S. Government agents. Before Wengraf can move against him, however, Lederer kills Virginia Vincent, a blind girl, who, too, turns into one of the "undead" after her funeral and murders one of the Government agents. In the meantime Lederer prepares to claim the trusting Norma as his second victim and uses hypnotic powers to lure her to an abandoned mine, where he spent his nights in a coffin. There, a crucifix worn by Norma makes it impossible for Lederer to touch her and gives Ray Stricklyn, her boyfriend, a chance to locate her. While Stricklyn attempts to rescue Norma, Wengraf traps Virginia in her crypt and drives a stake into her heart to end her "undead" state. This has an immediate effect on Lederer's heart. Weakened, he topples into a deep pit and is impaled on a pick-axe that pierces his heart. The flesh immediately disappears from his body and he becomes a skeleton. Stricklyn gently helps the terrified Norma to her home.

It was produced by Jules V. Levy and Arthur Gardner, and directed by Paul Landres, from a story and screenplay by Pat Fielder. Adults.

"Manhunt in the Jungle" with Robin Hughes

(Warner Bros., May 24; time, 79 min.)

A dull jungle melodrama that will barely get by as a supporting feature, even though it has WarnerColor photography and was shot entirely in the Amazon country of South America. Centering around an expedition that sets out to find Col. P. H. Fawcett, who disappeared in 1925 while searching for a lost ancient city in the interior of Brazil's Matto Grosso, the action, as presented, has a synthetic, amateurish quality, and the dangers faced by the expedition are depicted in a way that is neither believable nor thrilling. The cast is unknown. The authentic jungle backgrounds are somewhat fascinating, but they are not enough to hold one's interest throughout:—

In 1928, Comander George M. Dyott (Robin Hughes) organizes an expedition to determine whether Fawcett had found the lost city and had decided to remain there, or whether he had been killed by hostile Indians. Aided by four young men, he heads for the interior with mules and native helpers, following the trail taken by Fawcett and keeping in constant radio communication with the North American Newspaper Alliance. In due time the mules are unable to penetrate the thick jungle, and the expedition is compelled to shift its gear to light canoes, which are frequently damaged in swift-moving rapids. The constant battle against nature and man-killing beasts results in the

death of several native helpers by the time the expedition comes to the last known locale reached by Fawcett. There, the safety of the expedition is threatened by hostile Indians who demand presents, and their chief tries to convince Dyott that members of another tribe had killed Fawcett. When the chief realizes that Dyott will not accept his story, he decides to wipe out the expedition, but Dyott, learning of his intended treachery, escapes with his men under cover of darkness and heads back to Rio de Janeiro.

It was produced by Cedric Francis and directed by Tom McGowan from a screenplay by Sam Merwin, Jr. and Owen Crump, based on the book, "Man Hunting in the Jungle," by George M. Dyott. Family.

"Too Much, Too Soon" with Dorothy Malone, Errol Flynn and Efram Zimbalist, Jr.

(Warner Bros., May 31; time, 121 min.)

Dealing with the widely publicized fall of Diana Barrymore, whose drinking and carousing led her to the depths of degradation and despair, this drama may do pretty well at the box-office mainly because of public curiosity. As a dramatic entertainment, however, its mixture of fact and fiction is somewhat less than satisfying, for it never succeeds in coming through the screen with appreciable impact, even though Dorothy Malone turns in a highly competent acting job as Miss Barrymore. This lack of strong dramatic impact stems from the fact that there is no depth to the principal characterization, and that the story, as presented, does not give Miss Malone sufficient and reasonable motivation for falling into a life of sordid living. An acceptable performance is delivered by Errol Flynn as the drink-addicted John Barrymore in the declining days of his career, but this, too, is a surface characterization that lacks depth. It is by no means a pleasant story, and it is quite frank in its seamy depiction of sex and alcoholism:—

Diana is depicted as a child who was starved for love and affection because Michael Strange (Neva Patterson), her mother and a famous author, had little time for her, as did Barrymore, her father, who was divorced from her mother. Grown into a young lady and searching for glamor, Diana makes her acting debut in a Broadway play and, on the strength of her famed family name, is offered a Hollywood contract. She goes to the coast, despite her mother's misgivings, and is welcomed there by a faded and drink-addicted Barrymore, who persuades her to live with him in his huge but lonely mansion. He stops his drinking under her influence and becomes a changed man, but he starts hitting the bottle again when he unsuccessfully attempts to effect a reconciliation with his former wife. This leads to a quarrel and break with Diana. Tragedy strikes when Barrymore dies from alcoholism on the same night that Diana's first picture is a flop at a preview. Heartbroken, she drowns her sorrow in drink. In the events that follow, Efram Zimbalist, Jr., a sincere young actor, marries her, and after a month of wedded bliss leaves on an extended location trip. Lonely, Diana hosts a series of drunken shindigs and becomes involved with Ray Danton, a tennis star, who seduces her. Zimbalist finds them together and walks out on her. She marries Danton, who proves to be a wastrel interested only in her money and who leaves her when her funds run out and her mother refuses further financial assistance. Hopelessly addicted to drink by this time, she slowly but surely drifts into a sordid life of drunkenness and poverty and eventually lands in the alcoholic ward of a charity hospital. She is visited there by Robert Ellenstein, a writer who had known her mother, now dead, and induced by him to re-establish herself by writing a book about her life. Upon leaving the hospital, she encounters Marty Milner, a sweetheart of her deb days, who offers to take care of her, but she declines the temptation to return to a life of ease and heads for a meeting with Ellenstein to start work on her autobiography.

It was produced by Henry Banke and directed by Art Napoleon from a screenplay by himself and Joe Napoleon, based on the book by Diana Barrymore and Gerald Frank. Adult fare.

"The Goddess" with Kim Stanley and Lloyd Bridges

(Columbia, May; time, 105 min.)

Unusual if not entirely satisfying dramatic fare is offered in "The Goddess," which covers a span of 27 years in the emotion-tangled life of a young woman who, despite attaining her dream of fame and fortune as a movie star, emerges as an unhappy dipsomaniac, lonely, frustrated and neurotic. The story, which is episodic and which has been given an interesting treatment, seems best suited for class audiences, but the general run of movie-goers, except for the dyed-in-the-wool action fans, should find much in it to interest them, too. The picture will require a considerable selling job, however, for aside from Lloyd Bridges the players are unknown to film audiences. Making her motion picture debut, Kim Stanley, the prominent stage actress, is highly competent in the demanding leading role of a young woman with a strong drive to attain success at any price, but there are moments when her characterization is too theatrical to be believable. On the whole, however, the story has the realistic quality that always marks Paddy Chayefsky's writings. Both in dialogue and depiction, no punches are pulled in the film's presentation of sex and alcoholism. The direction and acting are fine, and the same holds true for the photography.

Told in three parts, the first part depicts Kim as an unwanted 4-year-old illegitimate child whose mother (Betty Lou Holland) considers her a burden. They live together in poverty, and by the time Kim flowers into young womanhood, she gains a reputation as a willing date and town strumpet, who harbors a dream of Hollywood stardom. While still in her teens, she meets and marries Steve Hill, a neurotic soldier, whose father was a Hollywood actor. A child soon follows, but the marriage proves to be a loveless one and Hill soon abandons her. Shortly thereafter, Kim, finding her child burdensome, leaves it with her mother and heads for Hollywood. Part two of the story depicts her as a not-too-successful Hollywood starlet who is not above obtaining assignments by being intimate with producers and directors. She marries Lloyd Bridges, a retired champion prizefighter, to gain greater recognition, but it proves to be an unhappy association that breaks up when she dispenses her favors to an elderly studio chief to achieve stardom. Part three depicts her as an established star. Divorced from Bridges six years previously, she lacked love and companionship and had become an alcoholic recluse. She brings her mother to California for companionship and through her finds some relief in religion, but the relief is shortlived when her mother decides to return home. Later, when her mother dies, Kim attends the funeral in a drunken condition and for the first time in years meets Hill, her first husband, and the 13-year-old daughter she had abandoned. For the sake of the child, Hill attempts a reconciliation with Kim, but he gives up the effort when he sees that she had become a hopeless neurotic who lived on a steady diet of pills and whiskey.

It was produced by Milton Perlman and directed by John Cromwell from an original screenplay by Paddy Chayefsky. Adult fare.

"Thunder Road" with Robert Mitchum

(United Artists, May; time, 92 min.)

Dealing with present-day moonshiners and their troubles with gangsters and Government agents, "Thunder Road" should give ample satisfaction to melodrama-loving moviegoers. Entertainment-wise, the picture is of program grade, but it could easily top a double bill on the strength of Robert Mitchum's name. The story is a little too talky in parts, slowing down the pace, but on the whole it has more than a fair share of exciting action, particularly in the sequences where Mitchum, as a transporter of illegal whiskey, travels along the highways at breakneck speeds to elude and outmaneuver his pursuers—both agents and hoodlums. The film introduces Jim Mitchum, the star's grown son, who looks very much like him and acts well enough in the role as his younger brother. The story has a few light touches here and there, but for the most part it is grim

and serious. The photography is good.

Along with other mountain folk in a southeastern state, Mitchum considers Federal tax agents as enemies because they interfered with moonshine activities. Mitchum confines himself to transporting illegal liquor manufactured by his father, and the only person to whom he entrusts the care of his hopped-up car is Jim, his younger brother, an expert mechanic. Because of the risks involved in his work, Mitchum has no illusions about his future and for that reason declines to marry Keely Smith, a singer in a Memphis night-club. Sandra Knight, a pretty teenaged mountain girl, loves Mitchum, but he gently discourages her and tries to interest her in Jim. In the course of events, the mountain folks find themselves plagued by gangsters headed by Jacques Aubuchon, a Detroit mobster, who seeks to muscle in on their operations. Their defiance of the gangsters leads to hi-jackings and killings, and serves to intensify the watchfulness of the Federal agents, led by Gene Barry, particularly after an agent is killed. As a result of the warfare, Mitchum plays a leading role in combatting both the hoodlums and the agents, and soon has to go into hiding to avoid being either killed or arrested. He comes out of hiding when the gangsters attempt to use his brother as bait in order to get him. To prevent the boy from getting involved in the illicit business, Mitchum takes a daring chance that ends with his violent death during a high-speed chase in which both the hoodlums and agents pursue him. His end brings an end to the gang terrorism and draws Jim and Sandra closer together in their sorrow.

It was directed by Arthur Ripley from a screenplay by James Atlee Phillips and Walter Wise, based on a story by Mr. Mitchum. No producer credit is given. Adults.

"Violent Road" with Brian Keith, Dick Foran and Efrem Zimbalist, Jr.

(Warner Bros., May 10; time, 86 min.)

A fairly exciting suspense melodrama, but it does not rise above the level of program fare and its running time could be cut to make it more suitable as a supporting feature. Centering around the transportation of three truckloads of highly explosive liquid rocket fuel over dangerous mountain roads, the action is filled with situations that offer thrills because of the dangers encountered by the trucks and their drivers. The most thrilling situation is where the trucks find themselves on a steep, narrow road, directly in the path of a runaway school bus, the brakes of which had failed. This sequence is loaded with suspense until the final moment when a collision is narrowly averted. Worked into the proceedings are the individual problems of the drivers, none of which have the dramatic force intended. The photography is good:—

When an experimental rocket goes astray in a western community and kills several people, public pressure compels Paul E. Prentiss, owner of the company, to move his plant elsewhere. He is unable, however, to find a transportation outfit to move three truckloads of highly volatile rocket fuel. Brian Keith, a drifter who had just lost his job with a trucking concern, offers to undertake the dangerous mission if Prentiss will pay him and five other drivers \$5,000 each. Prentiss agrees. Keith immediately hires Dick Foran, Efrem Zimbalist, Jr., Arthur Batanides, Perry Lopez and Sean Garrison, each of whom was willing to undertake the risk for personal reasons. The dangerous trip over steep mountain roads starts smoothly enough, but they soon meet up with many dangers, during which Lopez breaks his collar bone, Batanides suffers a crushed hand, and Foran dies from acid burns received while tightening a loose cap on his tank truck. Several hours before they reach their goal, one of the trucks breaks down. Undaunted, Keith chains the three trucks together, keeping the faulty one in the middle, and by ingenious maneuvering of the front and rear trucks manages to reach the new plant site safely. Each man collects his \$5,000 and goes his own way with hope for a brighter and safer future.

It was produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Richard Landau, based on a story by Don Martin. Family.

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SATURDAY, APRIL 26, 1958

No. 17

A PROFOUND APPRAISAL OF THE CURRENT STATE OF THE INDUSTRY

The current state of the industry's morale, the reasons why theatre attendance continues to decline even though box-office receipts are increasing, and the remedial measures that could be taken by distribution through modification of sales policies that are making a mockery of the judgments handed down by the Court in the Paramount Case, are among the important subjects profoundly discussed by Mr. Abram F. Myers, National Allied's board chairman and general counsel, in a bulletin issued this week from his Washington headquarters.

Unlike many people who get panicky when a ship starts to sink, Mr. Myers is one who is able to think calmly and soundly. His analysis of the ills that beset the industry is deep, thoughtful, thorough and convincing, and it should be required reading for every one who truly has the interests of the industry at heart.

Because of the importance of the questions touched upon by Mr. Myers, this paper is reproducing his bulletin in full, in two issues:

"The Importance of a Stiff Upper Lip

"Most industry observers will agree that more fine motion pictures were exhibited in the big city first-run theatres during the past 60 days than in any like period in the history of the business.

"Ten years ago any such flowering of Hollywood genius would have been received as proof positive that the movies were on top of the entertainment heap, with no rivals in hailing distance.

"Today this tremendous achievement causes scarcely a ripple of appreciative comment either within the industry or on the outside. Many observers, including influential newspapers, profess to believe that the motion picture business is mortally ill. Apparently they regard the magnificent pictures now being made as merely an incident of the industry's death struggles.

"The industry itself, or certain elements of it, are largely responsible for this morbid attitude towards the business. Just as responsible industry leaders are devising ways and means for improving conditions, one segment has given wide publicity to a purported 'economic report,' tolling the bell for the movies as a private enterprise and proposing it as a candidate for government subsidization. Also the president of a film company that never amounted to much as a producer, and which began to falter while others still prospered, recently declared that the company 'couldn't get out of the motion picture business soon enough.' These outbursts were seized upon by eager crepe hangers as a long overdue admission that the business is washed up.

"Everybody knows that the business has been having a rough time. Theatre closings in the neighborhoods and small towns are ample proof of this. The decline in theatre attendance began with the advent of television and worsened when the film companies enabled the broadcasters to lace their watery programs with heady motion picture fare. But the movies had weathered many crises before, such as radio and depression, and only a few badly spoiled front runners have flaunted their crying towels for the world to see. Millions are still being invested in the production of fine pictures in confidence that they will return a profit. Stouthearted exhibitors are keeping their marquees lighted, despite dwindling profits, because they love the motion picture business and believe in it. They refuse to believe that the American people are going to be forever content to remain at home, never going out to see and be seen, deriving their entertainment wholly from parlor peep shows.

"This is not mere whistling in front of a graveyard. The business can and will snap back, provided it keeps a stiff upper lip and sees to it that all potential customers have a fair opportunity to see the fine productions now being turned out. There can be no doubt that a considerable part of the decline in theatre attendance is due to the widespread belief that the movies are a decadent and dying business. People do not flock to patronize a business that is known to be failing unless it offers irresistible bargains. Americans admire success and have little patience with failure. They cannot be expected to patronize a business that is known to be on its uppers.

"The Finest Pictures Are Seen by Only a Few People

"A welcome note of optimism is manifesting itself which should help restore confidence in the movies as a going concern. These expressions, however, are based upon increased grosses, mainly in the big city first-run theatres. All should rejoice that added revenue is pouring into the producers, from whatever source, so as to encourage them to make more pictures. Thoughtful persons, however, will question whether this forward surge in only one class of theatres—the smallest numerically but containing many of the larger units—reflects a healthy recovery. The tragic fact seems to be that while grosses may be increasing, attendance is still falling off, and the larger grosses mainly reflect increased admission prices.

"Anyone who has been exposed to elementary economics will recognize that a steady trend towards higher prices and fewer sales must end in disaster. The rapid development of independent producers and the declining output of the major companies make long-range planning difficult. The sales departments today are interested in getting the largest possible revenue, in the shortest possible time, with the least possible risk, regardless of whether any of the outlets survive for the next picture or whether exhibition lives or dies. But sooner or later (and it had better be sooner) the responsible heads of the production and distribution branches are going to have to concentrate on this basic problem of declining theatre attendance and make their contribution towards its solution, which inevitably will require some modification of current sales policies.

"Business building plans are being formulated at national and local levels. In some cities exhibitors already have put ambitious plans into operation. They know that motion picture entertainment is, for the vast majority of our population, the best. The operators of small town, subsequent-run and drive-in theatres say there is no lack of desire on the part of the public to see top-notch pictures. Their problem, they assert, is to obtain such films while public interest in them is still alive at rentals which will yield a profit. Just as the producers rely on the successful pictures for their main revenue, so must the exhibitors; and if the latter cannot obtain them on favorable terms, as regards playing time and price, they cannot continue the struggle and the downward spiral of the movie business will continue.

"It is easy to shrug off such expressions as the chronic bellyache of the small exhibitors, but they reach to the heart of the motion picture industry's current illness. For a while such complaints were merely the symptoms of a galloping disease. Then the Government stepped in with a prescription that was designed to halt, if not cure, the malady. But the patients have flagrantly disobeyed the doctor's orders, with the consent and encouragement of the present occupants of his office. Now the symptoms have become an important, perhaps the most important, part of the industry's

(Continued on back page)

"The Left Handed Gun" with Paul Newman, Lita Milan and Dehner

(Warner Bros., May 17; time, 102 min.)

The story of Billy the Kid, one of the more famous outlaws, is reprised once again in this exciting though moody western melodrama. This time the glamour has been stripped from the characterization, and he is presented as one who is a confused, irrational and at times unbalanced user of a gun. Paul Newman plays the part of the outlaw well, but he keeps the spectator's feelings toward him off balance because he rapidly switches from being kind and appreciative to being a vicious, demanding and unreasoning killer. The story itself is not pleasant, and it can hardly be considered attractive for youngsters. There is plentiful action and gunplay, and one's interest in the proceedings is maintained fairly well throughout. The direction and acting are good, and so is the photography:—

In the early 1880's, Newman joins a cattle drive headed by Colin Keith-Johnson, who was taking his herd to Lincoln for sale to the Government. Newman becomes devoted to the herd owner, who teaches him how to read. Toward the end of the drive, Keith-Johnson decides to go to town ahead of the others. En route he is ambushed and killed by Robert Foulk, the sheriff, and three cattlemen (Robert E. Griffin, Robert Anderson and Wally Brown), who sought to prevent him from breaking into their market and undercutting the price of beef. Newman vows vengeance on the killers. He goes to town and makes the acquaintance of John Dehner, who was pretty fast with a gun. He meets also Foulk and Griffin and kills them both when they reach for their guns. He escapes but is injured when the townspeople try to trap him by burning down a building. He recuperates at the home of Martin Garralaga, a gunsmith, and Lita Milan, his wife, and is joined there by James Best and James Congdon, his cowboy pals. After recovery and a sudden intimacy with Lita, he sets out with his pals to find the other two killers, despite being granted amnesty that would make him a free man. Brown is killed by Congdon, and the trio become hunted men again. Anderson, the remaining killer, goes to Dehner for help. Dehner, who was about to be married, exacts a promise from Newman not to use his guns at the scene of the wedding. He breaks the promise and kills Anderson. Enraged, Dehner accepts the job of sheriff and sets out after Newman, whom he captures after killing his two pals. Newman is tried and sentenced to hang, but he escapes from jail after killing a guard. Once again he seeks help from Garralaga and Lita, but they reject him and he is killed by Dehner.

It was produced by Fred Coe and directed by Arthur Penn from a screenplay by Leslie Stevens, based on a play by Gore Vidal. Adults.

"Kathy O" with Dan Duryea, Jan Sterling and Patty McCormack

(Univ.-Int'l, July; time, 99 min.)

This comedy-drama will prove to be an entertainment treat for all kinds of audiences, particularly the family-type, for it is at once heart-warming, suspenseful and delightfully comical. Photographed in CinemaScope and Eastman color, and set against a Hollywood background, the story is a highly engaging mixture of human interest and farcical comedy, centering around Patty McCormack as a surly 9-year-old child star who becomes humanized through a tender relationship that develops between her and Jan Sterling, a magazine writer, and through the companionship she finds with the children of Dan Duryea, a harassed studio publicity man assigned to her. The direction and acting are fine, with Duryea turning in an outstanding job in his role. Much of the comedy stems, not only from his problems in keeping Patty under control, but also from the fact that he has to be extra nice to the sophisticated Miss Sterling, to whom he had once been married, despite the suspicions of his current wife. The action is full of amusing situations throughout, particularly in the closing reels, where Duryea takes Patty to his home when she tries to run away from her guardian aunt. As a result, her "kidnapping" is reported and widely publicized, and Duryea finds himself in the predicament of finding a way to smuggle her back home lest he either be charged with the kidnapping or fired by the studio for pulling a "cheap" publicity stunt. Sam Levene, as Duryea's bewildered assistant, provokes many laughs. Marquee-wise, the cast is not too strong, but it is a thoroughly enjoyable film that is worthwhile exploiting and that may do surprisingly well at the box-office because of favorable word-of-mouth recommendations:—

When Jan, a famed magazine writer and his former wife, comes to Hollywood to interview Patty, Duryea is faced with the problem of making the child behave lest she be given an unfavorable brat writeup. Patty agrees to be gracious after Duryea promises that she will not have to make an appearance in a Christmas parade. Although falsely gracious at first, Patty becomes genuinely devoted to Jan, much to Duryea's relief, but he finds himself faced with the suspicions of Mary Fickett, his wife, because of the demands Jan makes on his time. Things go smoothly until the day before Christmas when Mary Jane Croft, Patty's mercenary guardian aunt, compels her to appear in the Christmas parade, despite the promise she had made jointly with Duryea. Torn by raging emotions, Patty decides to run away from home and is intercepted by Duryea, who takes her to his house, where Mary and his two little boys look after her. Meanwhile the aunt notifies the police of Patty's disappearance and the entire nation is soon alerted to her "kidnapping." As a result, Duryea finds himself in the awkward position of either admitting the "kidnapping" or being fired for pulling a "cheap" publicity stunt. He smuggles Patty back to the studio so that she can walk to the front gate and calmly claim that she had been hiding for laughs, but this plan fizzles when she is caught by studio watchmen on their night rounds. Patty, now devoted to Duryea and his family, keeps him out of trouble by refusing to talk. But Jan, influenced by the bitter aunt who faced the loss of her coveted guardianship and who reveals that the child had been falsely gracious to her, threatens to write the true story. Duryea, however, convinces Jan that she truly is loved by Patty. Jan sees the light and, on the following day, she and Patty join Duryea and his family for a joyous Christmas.

It was produced by Sy Gomberg and directed by Jack Sher from their own screenplay, based on a Saturday Evening Post story by Mr. Sher.

Family.

"The Sheepman" with Glenn Ford, Shirley MacLaine and Mikey Shaughnessy

(MGM, May; time, 86 min.)

Photographed in CinemaScope and Metrocolor, "The Sheepman" is an outstanding western comedy-melodrama that should go over very well with the general run of moviegoers, including those who normally are not partial to westerns. The story itself is based on a standard western theme — cattle-versus-sheep, but it has been given a highly entertaining qualities by the fresh, light treatment, off-beat characterizations and excellent direction and acting. Glenn Ford comes through with another top performance as the hero, a soft-spoken but two-fisted sheep owner who decides to bring his herds into hostile cattle country and who single-handedly defies all threats and overcomes all villainous efforts to make him leave the territory. The manner in which the easy-going Ford outwits a cattle baron and his gang is not only comical but also exciting, for he is quick to use his guns and fists when necessary. Amusing characterizations are contributed by Shirley MacLaine, as an impetuous town girl with whom Ford finds romance; Mickey Shaughnessy, as a clumsy, dim-witted bully; and Edgar Buchanan, as the town loafer. The outdoor backgrounds, enhanced by the fine color photography, are fascinatingly beautiful:—

Arriving in the town of Powder Valley, which was in the heart of cattle country, Ford quickly establishes himself as a man who cannot be trifled with by picking a fight with Shaughnessy and licking him. Explaining that he had picked the fight to forestall other such troublesome contests, Ford then announces that he is a sheepman and that he was bringing in his herd even though the area was hostile to sheep. No one can dissuade him, not even Shirley, who was engaged to Leslie Nielson, a suave but ruthless cattle baron, and who feared that gun battles and revenge killings would plague the town. Nielson, who proves to be an old enemy of Ford's, warns him to bypass the area, but Ford repeats his intention to settle with his sheep. Ford outwits Nielson's attempt to stop his herd from being unloaded from a train, and moves the flock on to the range. Changing his tactics, Nielson keeps Ford diverted at a town dance while his gang rounds up the sheep and loads them on a train. Nielson's henchmen then take Ford to the train forcibly, lock him up with the sheep, and order the engineer to take them at least 300 miles from town. Ford manages to escape and forces the engineer to turn back. He then issues a warning that he will kill any man who interferes with him in the future, and at the same time turns the townspeople against

Nielson by proving that he was secretly buying up land to deprive them of grazing rights. Desperate, Nielson hires several professional gunmen to kill Ford, but Ford beats them in a gun duel, aided by Buchanan and Shirley, who now sympathized with Ford and despised Nielsen. Now out for blood, Ford confronts Nielsen for a showdown, but the cattle man refuses to draw and hurries out of town for good. It ends with Ford winning Shirley's heart and with his deciding to sell his sheep and go into the cattle business in order to keep things peaceful.

It was produced by Edmund Grainger and directed by George Marshall from a screenplay by James Edward Grant and William Bowers, based on a story by Mr. Grant.

Family.

"Suicide Battalion" with Michael Connors, John Ashley and Jewell Lian

(Amer.-Int'l, Feb. 15; time, 79 min.)

Since "Suicide Battalion" is being sold with "Jet Attack" in a double bill package, it should get by with undiscriminating picture-goers wherever war pictures are acceptable. The story, which takes place in the South Pacific early in World War II, is not unusual, and few of the situations are novel enough to keep one's interest tense. The several encounters between the Americans and the Japanese may prove mildly exciting to the action fans, but on the whole the pace is slow and its physical action seems to lead nowhere. There is hardly any comedy relief. The photography is just fair:—

Major Michael Connors is assigned to head a group of volunteers on a dangerous mission. Included in the group are John Ashley, Russ Bender, Scott Peters, Walter Maslow and Bing Russell. Before they set out, the men are granted a 3-day leave and they proceed to the coastal town of Banichi where they make the most of their holiday at Mama Hilo Hattie's establishment. Ashley had fallen in love with Hilo's niece and was looking for her, but Hilo, aided by her conniving husband, had spirited the girl away. Connors is making preparations for the mission when he meets Jewell Lian, a newspaper photographer, who begs for permission to accompany the troops to the front lines. Connors arrogantly refuses the request. Overhearing this, Russell tries to comfort Jewell. Back at Hilo Hattie's, Ashley finally arranges to marry Jackie Joseph. Meanwhile, matters at the front line become worse, and Connors is ordered to activate his troops and move in. The Japanese start to close in and the men are compelled to take Jewell with them. The volunteers accomplish their mission but lose four men in the process. Connors and Jewell fall in love and, with the aid of Russell, are able to escape with a band of guerillas.

Lou Rusoff wrote the story and screenplay and produced it. Edward L. Cahn directed it.

Adult fare.

"Fort Massacre" with Joel McCrea, Forrest Tucker and John Russell

(United Artists, May; time, 80 min.)

A fair U. S. Cavalry-versus-Apaches program outdoor melodrama, photographed in CinemaScope and DeLuxe color. Revolving around a dangerous trek made across desert country by a weary Cavalry detachment that had become separated from its main body, the picture is handicapped by too much talk concerning the hostility most of the men feel for Joel McCrea, their strict commanding sergeant, because his fanatical hatred for the Apaches beclouded his judgment and endangered their safety. This excessive talk serves to slow down the pace considerably and to diminish interest in the story, but on the whole it should get by with the action fans, for there are several vicious and exciting battles between the troopers and the Indians. The direction and acting are acceptable, but the characterizations are stereotyped. It is a grim story with no comedy relief:—

Despite the hostility of most of his weary troopers, McCrea insists on military discipline as he leads them across Apache-infested desert country toward the protection of Fort Crane. Spokesman for the disgruntled men is Forrest Tucker, who finds McCrea's strict leadership hard to take. Only John Russell respects McCrea, because he understood his driving hatred for Indians, who had brought about the death of McCrea's wife and two sons. En route they surround and exterminate a small group of Apaches at a desert hole. A surviving Apache who surrenders is killed ruthlessly by McCrea, much to the disgust of his own men. In the course of events, McCrea finds another opportunity to tangle with

the Apaches and, despite the protests of his men, leads them off their course to a mountain area of deserted cliff dwellings, from which he planned to ambush the Indians. There they find Francis J. MacDonald, a harmless old Piute Indian, and Susan Cabot, his granddaughter, who are not permitted to leave, despite the impending attack. When the Apaches invade the cliff dwellings, a fierce battle ensues with heavy losses on both sides until only McCrea, Russell, the old Indian and his granddaughter are left. McCrea orders the old man to ride to Fort Crane for help for the wounded and dying. In anger, the old Piute accuses McCrea of having needlessly provoked the attack against the Apaches, bringing death to most of his own men. McCrea raises his rifle to shoot the old man, but Russell fires first, killing McCrea, so that his uncontrollable Indian hatred would no longer bring death to others.

It was produced by Walter M. Mirisch and directed by Joseph M. Newman from a screenplay by Martin N. Goldsmith.

Family.

"Jet Attack" with John and Audrey Totter

(Amer.-Int'l, Feb. 15; time, 68 min.)

"Jet Attack," which is being packaged with "Suicide Battalion," reviewed elsewhere on these pages, is a fair Korean war melodrama that should give ample satisfaction to those who are not too fussy about story values. The title is somewhat misleading, for the air action is brief and takes place only in the beginning and at the end. Otherwise, the action, which is fairly suspenseful and exciting, is concerned with the heroics of three American fliers who parachute into enemy territory to rescue a captured U. S. scientist. Library clips of actual war action shots have been edited into the staged sequences to good advantage. The direction and acting are competent, even though the characterizations are shallow:—

When Joe Hamilton, an important American scientist engaged in radar experiments is shot down and captured in North Korea, John Agar, a jet pilot, and Gregory Walcott and Nicky Blair, his buddies, are assigned to the task of rescuing him. The three parachute into enemy territory and are attacked by the Reds, but they are rescued by guerillas who take them to a mountain hideout, where they meet Audrey Totter, a Russian nurse, who had helped Agar on a previous mission. His pals distrust her, but Agar assures them that she is reliable. Through her aid, they are able to make a wide search for the missing scientist and finally locate him in a hospital. In a daring plan, Agar, wearing a Russian uniform, gains entrance to the hospital and spirits the scientist out of the building with Audrey's aid. A big chase ensues, during which Audrey and Walcott lose their lives while Blair is taken prisoner. But Agar manages to steal a Russian MIG plane and makes his escape back to the Allied lines along with the scientist.

It was produced by Alex Gordon and directed by Edward L. Cahn from a screenplay by Orville H. Hampton, based on a story by Mark Hanna.

Family.

"Night Ambush" with Dirk Bogarde, Marius Goring and David Oxley

(Rank Film Distr., July; time, 93 min.)

A very good British-made war adventure melodrama, one that offers plenty of thrills and much humor. Set in Nazi-occupied Crete in 1944, the story centers around Dirk Bogarde and David Oxley, as two British reserve Commando officers, who, to raise the morale of the Cretans and poke fun at the Nazis, are assigned to the seemingly impossible task of kidnapping Marius Goring, the German commander-in-chief of the occupation forces, and transporting him to British headquarters in Cairo. The amateur manner in which they successfully carry out this assignment with the aid of Cretan partisans, overcoming all sorts of obstacles, is not only suspenseful and exciting but also quite comical. The direction is expert and the acting most competent. The all-male cast, however, coupled with the fact that there is a total absence of romance, undoubtedly will limit the picture's appeal. All the action takes place against highly impressive mountain backgrounds. The photography is excellent.

It was written, produced and directed by Michael Powell and Emeric Pressburger, based on the book, "Ill Met by Moonlight," by W. Stanley Moss.

Family.

infirmity. The inability of the subsequent-run and small town theatres to obtain and play the better pictures is more and more confining movie attendances to the big city first-runs and is denying motion picture entertainment to a vast segment of our population.

"The Wanton Destruction of Established Availabilities"

"The Courts in deciding the Paramount Case and the cases involving certain affiliated and unaffiliated circuits did so in recognition of long-standing industry practices, such as the separation of runs and the granting of reasonable clearances, which were pressed upon the Courts as essential to the orderly conduct of the business. Judgments were entered designed to remedy abuses in the granting of runs and clearances which involved discriminations against the independent exhibitors and in favor of the big circuits. As regards runs, the orders prescribed a system requiring that 'each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others.'

"As regards clearances the defendant film companies were enjoined

'From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee on the run granted.'

"Traditionally a subsequent-run or small town exhibitor could book and play a picture immediately upon expiration of the clearance granted the prior run or upon a mutually agreeable date within a short time thereafter. This privilege of playing a picture at the conclusion of the prior-run's clearance was known as the subsequent-run's availability. The film companies, insisted that it be exercised promptly, the standard contract provision being that if the exhibitor did not propose playdates promptly, the distributor could arbitrarily assign such dates and, if the exhibitor did not play the picture then, he was deemed to have violated the contract.

"Not only were the established availabilities recognized as valuable property rights of both parties to a license agreement, but the decisions of the Courts in the antitrust cases were made upon the assumption that those rights would be preserved and honored. This is clearly indicated by the detailed provisions of the orders for determining the reasonableness of clearances. It is a reflection upon the intelligence of the judges, if not indeed upon their intellectual integrity, to assert that after a subsequent-run exhibitor has proved his case and a reasonable clearance has been prescribed by a court or an arbitrator, the defendant film company still is under no obligation to supply him with a print at the conclusion of the prescribed clearance. In other words, the film companies now take the position that clearance means only the amount of waiting time that a distributor expressly grants a prior-run theatre for its protection; that it is the minimum waiting time granted against a competing subsequent-run. They have informed exhibitor representatives flatly that when a subsequent-run receives a print, even after an order or an award in its favor reducing clearance, rests in the sole discretion of the distributor.

"One can imagine the consternation of an exhibitor who has pursued the detailed and probably expensive procedure outlined by the Courts only to find that whereas the clearance against which he complained has been reduced, his actual waiting time remains the same, or, perhaps, has been increased in case the film company, acting in a field in which it claims uncontrolled discretion, sees fit to punish him for his temerity.

(Concluded next week)

"The Astounding She-Monster" with Robert Clarke, Keene Duncan and Marilyn Harvey

(Amer.-Int'l, Jan. 15; time, 60 min.)

A fair science-fiction type of program melodrama, which is being packaged with "Viking Women and the Sea Serpent," making for an exploitable double bill. Like most science-fiction pictures, this one, too, has a fantastic story, which centers around an awesome, Amazon-like woman from outer space who, through radium poisoning, kills off a group of vicious kidnappers before she herself is eventually destroyed by a scientist. The story has been handled in imaginative fashion and many of the situations hold one

in tense suspense because the lives of the different characters are endangered. There is no comedy relief, and none is required. The photography is good:—

A meteor streaks across the sky and plummets to earth in the Sierra Madre mountains, bringing with it a space-woman (Shirley Kilpatrick) of Amazonian proportions, sheathed in a skin-tight metal film that casts off an eerie radiation. At the same time, Keene Duncan, a hardened criminal, and Ewing Brown and Jeanne Tatum, his accomplices, race along a mountain road with Marilyn Harvey, a wealthy young woman who had been kidnapped by them. Brown, driving the car, is shaken by the sudden appearance of the She-Monster on the road just ahead. He loses control of the car and wrecks it. With the car beyond repair, the trio and their victim take to a ski-lift nearby to reach a lodge at the top of the mountain. There, they overpower Robert Clarke, a young scientist, who was making acid tests of rock specimens he had accumulated. When the She-Monster suddenly appears outside the lodge, Brown rushes out and fires his gun at her, but the bullets have no effect on the awesome creature and Brown remains petrified in his tracks as she approaches and kills him with radium poisoning. Before the night is over, both Jeanne and Duncan become the victims of the She-Monster. Realizing the peril to Marilyn and himself, Clarke seeks a way to destroy the creature. He figures out that she is protected by the metal film on her body and that she would become vulnerable to the earth's atmosphere if this film could be stripped from her. After being harassed and almost killed, Clarke hurls an acid bomb at the She-Monster and watches in horror as the acid eats away the protective metal film and eventually destroys her.

It was produced and directed by Ronnie Ashcroft from a story and screenplay by Frank Hall.

Family.

"Viking Women and the Sea Serpent" with Abby Dalton, Susan Cabot and Brad Jackson

(Amer.-Int'l, Jan. 15; time, 70 min.)

As a companion feature to "The Astounding She-Monster," this program horror melodrama is adequate enough to get by with those who are not too discriminating and who seek chills in their entertainment. There is nothing exceptional about the story, which deals with the frightening experiences of a group of Viking women when they set sail in search of their men, who had failed to return from a hunting expedition. There is, however, plentiful action, and the scantily-clad women are attractive and resourceful. The scenes in which boatloads of people are attacked and killed by a huge sea serpent provide some thrills. The direction and acting meet the demands of the script:—

Growing impatient when their men fail to return from a hunting expedition, a group of Viking women, led by Abby Dalton, build a long boat and set out to sea to search for them. They are at sea for many days when their ship is caught in a large Vortex that destroys the vessel and half its crew. Abby and the other survivors are washed ashore on an island, where they are captured by a primitive band of warriors headed by Richard Devon. The warriors are fascinated by the women and prepare a feast in their honor. During the celebration, the women learn that their men are being held captive in a rock quarry and that they were being used as slaves. Devon invites the women to visit their men, his purpose being to show them how foolish it is to be in love with his slaves. The visit, however, makes the women more determined than ever to save their menfolk. As a result, Devon decides that Abby and Brad Jackson, her sweetheart and leader of the captive Viking men, shall be burned at the stake. Susan Cabot, the priestess of the Viking women, prays to the gods for help, and a sudden rainstorm quenches the fire. The Vikings escape during the storm and head out to sea in one of the warriors' boats. The warriors pursue them in another boat, only to be attacked and killed by a giant sea serpent. The monster then attacks the Viking boat, but Jackson kills the beast by stabbing it in a vital spot with his sword. His heroic action saves the Vikings, and they head back to their homeland.

It was produced and directed by Roger Corman from a screenplay by Louis Goldman, based on a story by Irving Block.

Family.

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UA CONTINUES ITS TV SALES

The disclosure that United Artists has just made available to television a new package of 65 post-1948 feature films is most disheartening news.

Included in the package are 26 British-made imports that have not been released theatrically in this country. The balance of 39 pictures are made up mainly of 1955 and 1956 pictures, which were released to the theatres.

There are seventeen 1956 pictures in the package, including "Run for the Sun," "The Ambassador's Daughter," "Nightmare," "Foreign Intrigue," "Patterns," "The Killing," "The Black Sleep," "Storm Fear," "Broken Star," "Timetable," "Emergency Hospital," "The Killer is Loose," "The Creeping Unknown," "Crime Against Joe," "Star of India," "Unidentified Flying Objects" and "The Sea Shall Not Have Them."

The 1955 features include "Summertime," "Gentlemen Marry Brunettes," "The Big Knife," "Kiss Me Deadly," "Big House, U.S.A.," "The Naked Street," "Fort Yuma," "Robbers' Roost," "Top Gun," "Desert Sands," "Tiger and the Flame," "Othello" and "Sabaka."

Others in the package include "Hobson's Choice," 1954; "Vice Squad," "The Twonky," "Song of the Land" and "Neanderthal Man," 1953; "Kansas City Confidential," "Strange World" and "Untamed Women," 1952. One film, "High Terrace," was released through Allied Artists in 1957.

This is the fourth group of post-1948 pictures that have been made available to television by United Artists over a two-year period, and it is not only disheartening but also shocking in view of the unified industry clamor for an immediate halt to such sales, which have served to cripple the industry as a whole.

In deciding to make this latest batch of post-1948 films available to TV, United Artists has indicated that it is not too concerned about exhibitor resentment, even if such resentment takes the form of a boycott of its product. This attitude is understandable, for new product is not too abundant and most exhibitors are not in a position to continue a boycott over an extended period.

It is to be hoped, of course, that other film companies will not follow United Artists' lead, but the only way by which exhibitors can remedy the situation for the future is to demand that today's exhibition contracts include a clause that will stipulate clearance over television for a specific number of years. Unless this is accomplished, television will continue to obtain feature pictures within a relatively short time after their release to the theatres, thus keeping alive the public's mistaken belief that all current motion pictures soon will be telecast for free.

A PROFOUND APPRAISAL OF THE CURRENT STATE OF THE INDUSTRY

(Concluded from last week)

"Barring Millions from Movie Entertainment

"With only sporadic exceptions pictures with a high grossing potential are no longer generally released, as that term has been used in the business since the earliest days. Under that system the pictures first went to the established first-run theatres in each competitive area. Those theatres had their own operating policies under which a picture was run for one or two weeks, although extended engagements for very successful films were not unknown. Then after the lapse of the prescribed clearance the picture was made available to the second runs and some of the large towns. This process was repeated with respect to the smaller neighborhood theatres. Moreover, the small towns, which usually were 'keyed off' the nearest large city, had recognized availabilities which sometimes coincided with the city runs or

were effective a reasonable time thereafter. Thus all exhibitors who had licensed the picture had an opportunity to play it while still fresh in the public's mind. These small town and neighborhood theatres, including the drive-ins, despite contract limitations, exercised a wide latitude in fixing their own admission prices. The problem, of course, was to set their scales at levels which, based upon their familiarity with the location and their customers, would promote the maximum profitable attendance.

"Let us take a quick look at the methods now employed by the major film companies in marketing their top pictures. General release has been supplanted by the method called 'special handling'. This involves the placing of a picture in a theatre in each key city for a run of indeterminate length. The run terminates when the film company decides that the picture has exhausted its possibility for profit in that theatre in view of the high admissions charged. These first-runs endure for weeks, often for months, until the picture is, in the exhibitors' parlance, 'bled white.' Nevertheless, not all people can afford these high admission, downtown first-runs. They are the ones on whom the subsequent-runs must rely for their livelihood.

"Following these protracted first-runs the picture is offered to some but not all of the established second-run theatres. In a recent offer by one film company, the favored theatres are described as those deemed by it to be 'qualified' to play the picture. Sometimes the theatres so chosen by the distributor constitute only a small portion of the established second-run theatres. The proposal made to these theatres amounts to an invitation to submit offers for the pictures which must specify the percentage of the gross receipts offered as film rental, the amount guaranteed against such percentage, the duration of the run, the admission prices to be charged, the amounts to be spent for advertising and other details. Whether or not this constitutes competitive bidding is a disputed question, but certain it is that the acceptance of such an offer constitutes a meeting of the minds of the exhibitor and the distributor on all the details thereof. The theatres awarded the picture often are fewer than the customary number of second-run theatres in the area, so that circulation of the picture on that run is further curtailed.

"Allied States Association is without proof or the means of gathering it that the film companies are deliberately discriminating against independent and in favor of theatres operated by the 'divorced' circuits. Only the Department of Justice can conduct the proper investigation. Under the judgments it has access to all records of the defendant film companies for the purpose of securing compliance therewith. Also it can invoke the powerful aid of the grand juries for inquiring into suspected violations of the penal provisions of the antitrust laws. But whatever the motive behind this method of marketing pictures, the effect in some of the large cities has been greatly to favor the divorced circuits' theatres.

"Spokesmen for the film companies claim that all these innovations in practice are consistent with the judgments in the Paramount Case. A sales executive recently defended the selling practices of his company on the ground that he had discussed them with a representative of the Department of Justice and obtained his approval thereof. Not only do they attempt to justify current selling methods under the judgments, but they imply that much that they do is required by those orders. But the only changes in selling methods required thereby are the abolishment of compulsory block-booking and the abandonment of discrimination in offering films for license. The purpose of the anti-discrimination provision obviously was to enable the independent exhibitors to have access to the preferred runs from which they had

(Continued on back page)

**"The Light in the Forest" with Fess Parker,
Wendell Corey, Joanne Dru
and James MacArthur**

(Buena Vista, July; time, 93 min.)

This Walt Disney live-action melodrama should go over well with the general run of audiences, particularly family patrons. Photographed in Technicolor, and set in 1764, it offers a wholesome, dramatic and fairly exciting story about a rebellious white teen-ager who had been captured as a baby and raised by the Indians and who finds himself torn between conflicting codes of life when a peace treaty compels him to return to his people, whom he considered his enemies. James MacArthur, who made a successful debut in "The Young Stranger," is very good as the sensitive young hero, and the same may be said for Carol Lynley, a teen-aged newcomer to the screen, who is most effective as a shy bondservant who wins the young man's heart. The story has considerable dramatic depth because of the intolerance shown both by the whites and the Indians in their relations with each other. The outdoor backgrounds, enhanced by the fine color photography, is a treat to the eye:—

Under a peace treaty reached between the British and Joseph Calleia, chief of the Delaware Indians, all white captives are released to return to their homes. Fess Parker, a seasoned scout, leads the freed whites to Fort Pitt, and among them is young MacArthur, who had been raised as Calleia's son and who considered all whites his enemies. MacArthur is welcomed by Jessica Tandy and Frank Ferguson, his parents, who were virtual strangers to him, but he displays so much hostility that Parker is ordered to stay with him for a while. Under Parker's friendly guidance, and with the friendship of John McIntire, a kindly parson, and Joanne Dru, his understanding daughter, MacArthur makes considerable progress in adapting himself to his new life, but this progress is continuously impeded by Wendell Corey, a rabid Indian-hating neighbor, who constantly needles the young man and attempts to thwart his budding romance with Carol, his (Corey's) servant girl. Meanwhile a romance blossoms between Parker and Joanne. When Corey kills a young Indian brave who had come to visit the white bride from whom he had been separated under the treaty, the outraged MacArthur decides that he cannot accept the white man's life and returns to the Delawares. He joins a group of braves who were determined to avenge the murder, but crosses them by saving a group of white settlers from being ambushed and massacred. As a result, he is cast out of the tribe. He is found by Parker, who induces him to return home. There, he whips Corey in a showdown fist fight, becomes an established member of the community and prepares to settle down with Carol as his bride.

It was produced by Walt Disney and directed by Herschel Daugherty from a screenplay by Lawrence Edward Watkin, based on the novel by Conrad Richter.

Family.

**"Ten North Frederick" with Gary Cooper,
Diane Varsi and Suzy Parker**

(20th Century-Fox, May; time, 102 min.)

Based on John O'Hara's best-selling novel of the same title, "Ten North Frederick" emerges as an engrossing adult drama that undoubtedly will prove to be a top box-office attraction. The story, which centers around a middle-aged, wealthy and respected lawyer in a small eastern city, depicts in provocative and emotional terms the tragic decline and eventual death of the basically decent man, a devoted husband and father, when he is victimized by the selfish ambitions of a frustrated wife who not only wrecks his home life but practically drives him into the arms of a much younger woman. Gary Cooper turns in a fine performance as the 50-year-old hero who is beset by disappointments, and he makes entirely believable and appealing the secret May-December romance between him and Suzy Parker, his daughter's roommate. His decision to renounce their love because of the difference in their ages, even though she gave him the only true happiness he had ever known, is highly dramatic and tender. Miss Parker, incidentally, is most effective in her sympathetic role. Lending much to the picture's strong emotional impact is the moving and convincing performance of Diane Varsi, as Cooper's daughter, whose happiness is ruined when her mother's connivance brings a quick end to her hasty but wanted marriage to a crude but sincere musician who had seduced her. Geraldine Fitzgerald is properly icy as the ruthless wife and mother, and special mention is due Ray Stricklyn for

his excellent performance as the weakling son who eventually turns on his mother and denounces her for driving his father to drink and death. The black-and-white Cinema-Scope photography is first rate:—

Dominated by his ambitious wife, Cooper, a leading citizen in his community, submits to her pressure and gives \$100,000 to Tom Tully, a crooked politician, to see that he is nominated for the office of lieutenant governor of the state. Shortly thereafter, Cooper suffers a disappointment when Stricklyn, his son, is thrown out of college, and a heartbreak when Diane, his daughter, falls in love with Stewart Whitman, a crude trumpet player, becomes pregnant and belatedly marries him. Geraldine callously opposes the marriage and sees to it that Cooper and his political friends intimidate Whitman and compel him to accept a bribe to have the marriage annulled. This upset causes Diane to suffer a miscarriage, after which she leaves home to work in New York. Cooper's political ambitions are shattered when Tully doublecrosses him. He seeks solace in liquor and comes home very late to an irate wife who, suspecting that he had been with another woman, reveals that she herself had once been unfaithful to him. Disillusioned, Cooper starts to drink to excess. He goes to New York one day to visit his daughter and meets Suzy, her roommate. They go to the theatre together and by the time the evening is over fall deeply in love, despite the difference in their ages. They carry on their romance secretly and plan to marry, but when a friend of Suzy's mistakes him for her father, he realizes that marriage would be unfair to her. He regretfully renounces their love and returns home. There, in the unhappy atmosphere of his home, he resumes his drinking and dies shortly thereafter. Following his funeral, Geraldine circulates among the mourners and accepts their condolences. Stricklyn, angered by his mother's hypocrisy, denounces her in front of the guests as the one who sent Cooper to his grave. Months later, Suzy tells Diane of the romance with her father, and Diane takes comfort in the knowledge that he at least experienced a fleeting moment of genuine happiness.

It was produced by Charles Brackett and directed by Philip Dunne from his own screenplay.

Adult fare.

**"Toughest Gun in Tombstone"
with George Montgomery, Jim Davis
and Beverly Tyler**

(United Artists, May; time, 72 min.)

A fair program western. The picture deals with typical western heroics and villainy and offers little that is unusual insofar as the story is concerned, but it should easily satisfy the action fans, for the pace is brisk and it has plentiful hard-riding and shooting excitement. The acting is uniformly good, with George Montgomery appropriately rugged and fearless as a secret Arizona ranger who poses as a bandit to round up an outlaw gang, and who suffers a strained relationship with his little son because the boy believes that he really is an outlaw. It is familiar stuff, but it should make a satisfactory supporting feature in small-town and neighborhood situations:—

With lawlessness on the rampage in the Arizona territory, the Governor organizes a secret group of Rangers to crush the rule of the outlaws. Montgomery, newly appointed captain of the Rangers, rides into Tombstone after making sure that a reputation as a tough holdup man had preceded him. By posing as a bandit, he hoped to tangle with Jim Davis, the territory's most vicious outlaw leader. Meanwhile Scotty Morrow, Montgomery's little son, who had witnessed the murder of his mother by one of Davis' men, makes his way to Tombstone and is befriended by Beverly Tyler, whose father (Don Beddoe) was the Assay agent. The youngster shows his disappointment upon learning that his father has a reputation as an outlaw but Montgomery is unable to tell him the truth. In the complicated events that follow, Montgomery obtains important information about Davis' far-flung cattle rustling operations and together with other Rangers sets up a scheme to trap him and his confederates. The plan hits a snag when his identity is discovered and in a climactic gun battle, during which most of Davis' gang is wiped out, Davis escapes by grabbing Montgomery's son and using him as a shield. Montgomery sets out in pursuit and kills the outlaw in a showdown gun battle, rescuing his boy and bringing law and order to the territory.

It was produced by Robert E. Kent and directed by Earl Bellamy from a screenplay by Orville H. Hampton.

Family.

"This Angry Age" with Silvano Mangano, Anthony Perkins and Richard Conte

(Columbia, May; time, 111 min.)

Photographed in Technirama and Technicolor, "This Angry Age" is a well-produced Italian-made adult drama that offers much that is visually exciting and, at times, dramatically effective. On the whole, however, it is handicapped by choppy editing and by a vague story, which is set in present-day French-Indo China and which centers around a determined French widow who seeks to save the rice fields she had fashioned out of wastelands, despite the opposition of her grown son and daughter, who hated their farm existence and yearned to live in the environment of a big city. Jo Van Fleet is outstanding as the dedicated widow, and competent performances are turned in by Anthony Perkins and Silvano Mangano as her discontented children, but their characterizations are somewhat unreal and the motivations behind their actions are not clearly defined. Perkins' involvement with Alida Valli, a beautiful but older woman who becomes his mistress, and the clumsy amorous advances of Nehemiah Persoff toward Miss Mangano, make for a number of sensual situations. The outdoor backgrounds, the depiction of a devastating flood and the scenes in a teeming Asiatic city are fascinating:—

When a dike made of dirt and palm logs breaks during a storm and floods her rice fields, Jo determines to rebuild the dam, despite the opposition of her discontented son and daughter. Richard Conte, a government agent who had been sent to the farm to find a way to force Jo off the property, abandons the idea after he witnesses her dejection and after a romantic interlude with Silvano. Persoff, clumsy son of a rich man who wanted to buy the property for a pittance, is welcomed to the farm by Jo who sees the possibility of lending money from him. Attracted to Silvano, Persoff makes improper advances and tries to buy her favors with a diamond ring. Jo, furious, orders him off the farm and slaps Silvano for accepting the ring. The incident disgusts Perkins, who abandons the farm and goes to the city. There, he meets Alida, a wealthy but older woman, who supports him and becomes his mistress. Shortly thereafter, Silvano and her mother come to the city to sell the diamond ring. It proves to be worthless, and the shock causes Jo to suffer a stroke. While Jo recuperates in a cheap hotel, Silvano visits Persoff and arranges to spend three days with him for \$1,000, which he claimed the ring was worth. She first visits Conte and, after spending a romantic day with him, goes to meet Persoff. The repulsive fellow has a change of heart when he sees her, gives her the money without touching her, and sends her away. She and her mother return to the farm, where Jo dies shortly after her arrival. The news of his mother's death brings Perkins back to the farm and, after the funeral, he decides to remain and rebuild the property in accordance with her wishes, while Silvano leaves with Conte to start a new life.

It was produced by Dino de Laurentiis, and directed by Rene Clement, from a screenplay by himself and Irwin Shaw, based on the novel "Sea Wall," by Marguerite Duras.

Strictly adult fare.

"The Lineup" with Eli Wallach and Robert Keith

(Columbia, June; time, 86 min.)

A pretty good crime melodrama, derived from the popular television series of the same title. Set in San Francisco, the taut, suspense-laden plot deals with the murderous activities of a gunman who had been hired by a narcotics smuggling ring to pick up quantities of heroin from several unsuspecting people who had just arrived from the Far East and who were unaware that the heroin had been concealed in curios they had bought abroad. The ruthless manner in which the heartless killer carries out his assignment with the police hot on his trail keeps the spectator on the edge of his seat. A tense twist to the story has the gunman kidnapping a little girl and her mother because they had innocently disposed of the heroin concealed in the child's doll; he needed them to prove to the smuggling ring that he had not stolen the narcotics. The auto chase sequence at the finish, during which the police trap and kill the gunman, is highly exciting, and the actual San Francisco locations add a striking touch of authenticity to the proceedings. The acting is very good, with Eli Wallach, as the gunman-killer, playing his role with convincing intensity:—

The accidental death of a cab driver who unsuccessfully attempts to flee from a pier with stolen luggage leads Detective Lieut. Warner Anderson and Emile Meyer, his aide, to the discovery of heroin concealed in a statuette found in one of the suitcases. While police try to track down the smuggling ring involved, Wallach arrives in town with Robert Keith, his suave partner. Both had been hired by the ring to pick up quantities of heroin from three unsuspecting people who had arrived from the Far East that day, and to deliver it to Vaughn Taylor, head of the ring, at precisely 4 o'clock that afternoon. Wallach obtains the heroin from the first two people he contacts but ruthlessly kills them in the process. While the police check on these murders, Wallach and Keith corner their next "mark," a little girl and her mother. The heroin had been hidden inside a doll, but the child had found it and, thinking it was face powder, had covered her doll with it. Wallach wants to kill the mother and child but Keith convinces him that it would be better to take them along to the meeting with Taylor and let them explain what had happened lest they themselves be suspected of stealing the heroin. Wallach meets Taylor at Sutro's Museum and, in a fit of uncontrollable temper, kills him during a quarrel. He rushes out to his car just as the police arrive on the scene. With the mother and child as hostages, he and Keith make a fast getaway with the police in close pursuit. Roadblocks are set up quickly throughout the city and Wallach finds himself trapped when he races up a ramp under construction and comes to a dead end. Keith attempts to surrender only to be shot dead by Wallach, who in turn is killed by the police.

It was produced by Jaime Del Valle and directed by Don Siegel from a screenplay by Stirling Silliphant.

Adults.

"Blood Arrow" with Scott Brady, Phyllis Coates and Paul Richards

(20th Century-Fox, no rel. date set; time, 76 min.)

A poor western, even for the lower half of a double bill. This picture proves that no director, no matter how skillful, can make a good entertainment with a poor story. The producer apparently depended on action, generated by bloody fights between Indians and whites, to put it over with indiscriminating audiences, but the story, which centers around a young Mormon girl who tries to transport smallpox vaccine through hostile Indian country to her distant settlement home, has very little appeal, either intellectual or emotional. The introduction of a trapper whose eyes had been burned out by the Indians is horrible and decidedly unpleasant. The photography is in a low key:—

While Phyllis Coates, a Mormon girl, waits at a Wyoming trading post for the arrival of smallpox serum for her stricken settlement, Richard Gilden, the new Blackfeet chief, starts a war against all whites in his territory. When the serum arrives, Phyllis, by offering to pay \$600, secures as escorts for the dangerous trip Scott Brady, an impoverished scout, Paul Richards, a gambler in search of gold, and Don Haggerty, a trapper seeking John Dierkes, his missing partner. The party sets out on the hazardous journey guided by Rocky Shahan, a mute Blackfoot. On the trail, Richards develops a deep interest in Phyllis, but Brady, burnt by an unfaithful wife, wants no part of her. Brady and Shahan nearly kill Richards when he makes improper advances to Phyllis, and he promises to behave. Later, the party comes across Dierkes, tortured and blinded by the Indians. All realize that Dierkes will handicap the party, and the decision as to whether or not he should be abandoned is left to Phyllis. She refuses to abandon the blind man, and Brady begins to see her in a new light. At this point Gilden and his braves attack the party and kill Shahan before they are driven back. Gilden offers the party safe passage in exchange for the serum. Phyllis stalls for time and gives her escorts a chance to launch a surprise attack, during which Haggerty and Dierkes are killed, but not before they slay Gilden, whose death routs the remaining Indians. With the party free from danger, Richards attempts to appropriate the serum for his own profit. Brady kills him in a showdown fight, and heads for the Mormon settlement with Phyllis, with whom he had found love.

It was produced by Robert W. Stabler and directed by Charles Marquis Warren from a screenplay by Fred Freiberger.

Family,

been arbitrarily excluded. Certainly it was not the intention of the former officials of the Department of Justice or of the Courts who framed the decrees that they would sanction, much less require, a limitation of the number of theatres on a particular run. It is hard to escape the conclusion that, intentionally or otherwise, the purpose of the decrees are being subverted.

"In the matter of licensing the better pictures the smaller cities and towns are even worse off than the big city subsequent-runs. When such a picture has completed its protracted first and second runs in a city (theatres of lesser rank seem to no longer count), the prints are shipped to another exchange area where the process is repeated. The towns that once played on an availability equal to that of the key cities or shortly thereafter, no longer have any recognized availability whatever. Some complain that they no longer are even solicited by the film companies to license such pictures. When they take the initiative in seeking a license they are told that the company is not yet ready to license the picture in their communities or else they are quoted terms and conditions so far beyond their means as to amount to the denial of a license.

"Important from the standpoint of the public interest is the effect of these selling innovations upon the small town exhibitors. More important is the effect upon the patrons of their theatres. The big city newspapers carrying reviews of a picture and the advertising of the first and second run theatres penetrate the towns and villages within a wide radius. The local exhibitors are in the unhappy position that they cannot tell their patrons when, if ever, they will be permitted to play the picture. As a result many of those patrons are lured into the city to see it, thus rendering more desperate the condition of the local exhibitor. The film companies, backed by the Department of Justice, assert that no clearance is involved in the situation just described. However, the poor exhibitor can see no difference in their blighting effect on his business between the methods now employed by the film companies and the worst examples of unreasonable clearance ever recorded.

"There are millions of people who for a variety of reasons are dependent upon the subsequent-run, small town and drive-in theatres for current motion picture entertainment. This may be because they are aged and infirm, because they must take their children with them, or because they cannot afford the high admission scales in the big downtown theatres, or lack transportation facilities. It is tragic that in the present state of the business a vast number of people should be denied the privilege of seeing, enjoying and telling their friends and neighbors about the magnificent motion pictures now being turned out by the studios.

"Why Not Broaden the Base of Theatre Attendance?"

"If we are correct that the current crop of pictures exceeds in quality any in the past, then it can be assumed that the first-run theatres playing them on extended engagements enjoyed the optimum attendance. The favorable grosses reported in the trade cannot be compared with past records because of the before-mentioned factor of increased admission prices. What some film executives seem to overlook is that just as there are natural limitations on the number of smash hits that can be turned out, there is also a limit on the admission prices that the public can and will pay. The point is that if not so many boxoffice successes are exhibited in the second quarter of 1958 as in the first, the problem of maintaining grosses may hinge upon still higher admission prices.

"There are potent reasons for believing that the film companies have gone about as far as they can go in securing first-run revenue. Allied recognizes fully the importance to the entire industry of successful first-runs. It stands for elimination of the admission tax on their high admissions. But Allied does not believe that those theatres alone can supply the total demand for movie entertainment or support the producing and distribution branches of the industry. The current spate of smash hits can scarcely be repeated at regular intervals and any effort to compensate for diminished attendance by further price hikes may prove disastrous. That situation can be worked out and adjusted provided a substantial part of the lost audience in other classes of theatres is regained. The great decline in theatre attendance which is the subject of so much comment is primarily in the subsequent-run and small town theatres. The industry must strengthen its foundations if it is to continue to succeed at the top. This can be achieved by a fuller and more rapid circulation of films to and through the theatres of less than *de luxe* rating. Old movie goers enticed into the theatres by recent Hollywood triumphs have been heard to exclaim that

they didn't know such good movies were being shown any more. We have heard that remark here in Washington, D. C. What a wonderful thing it would be if it could be repeated over and over again by the residents of the smaller cities and towns and those living adjacent to and dependent upon the neighborhood theatres."

"Thundering Jets" with Rex Reason and Audrey Dalton

(20th Century-Fox, May; time, 73 min.)

Although directed with skill and well acted, one cannot say that "Thundering Jets" is more than a routine, low-budget program picture, suitable for the lower half of a double bill, because it contains nothing significant. There is fast action in some of the situations but nothing to over-excite any one. The most interesting part of the story is the depiction of the training necessary to fashion good Air Force pilots. Rex Reason's mistaken suspicion that his superiors thought little of his ability as a pilot is hardly enough to arouse sympathy for him. There is a mild romantic interest but hardly any comedy relief. The photography is fine:—

Reason, a World War II ace, is unhappy with his assignment as instructor at the Flight Test School, Edwards Air Force Base. All his requests for a transfer to Test Operations had been denied because he was too valuable as an instructor, but he believes that his superiors do not consider him a good enough pilot. Discouraged and demoralized, he greets his newest class with sarcastic hostility and earns the dislike of the students. Buck Glass, one of the students, makes a play for Audrey Dalton, Reason's girl, and wins a date with her, but he soon learns that she is deeply in love with Reason and is worried about his moodiness. When Lee Farr, a top student, is washed out of the school for buzzing a farm, the other students believe that Reason is responsible and are openly hostile toward him. On a final training flight with Reason, Glass freezes on the stick and the plane goes into a wild plunge. Reason stays with the plane and manages to make a dangerous belly landing. Awed by Reason's courage, and learning that he had not been responsible for Farr's dismissal, the students give him a surprise party and express their admiration for him. Their encouraging words give Reason a new perspective about the importance of his job and he decides to continue on as an instructor. And with his new appreciation of his worth comes a greater realization of his need and love for Audrey.

It was produced by Jack Leewood and directed by Helmut Dantine from a screenplay by James Landis.

Family.

"Edge of Fury" with Michael Higgins and Lois Holmes

(United Artists, May; time, 70 min.)

An ordinary and decidedly unpleasant program melodrama, for the story revolves mainly around a young man of unsound mind. It is not pleasurable to watch the actions of a psychopath, and one rightly senses that he is going to commit murder in the end. The picture has been produced on a very low budget, and the direction and acting are just passable. The cast is virtually unknown. The photography is quite fuzzy in spots:—

Michael Higgins, a young artist, makes friends with a family consisting of a mother and two grown daughters, and persuades them to rent a summer cottage on a deserted New England beach. The family regards Higgins as strange, shy and sensitive, but interesting. It soon develops that he is a psychopath who imagines that the eldest daughter is plotting against him, that the house belongs to him and that the family is trying to get rid of him. He sets out to avenge himself and brutally murders a messenger boy and the mother, and attacks one of the daughters, before he is captured by the police.

It was written and produced by Robert Gurney, Jr., who co-directed it with Irving Lerner, based on the novel "Wisteria Cottage," by Robert M. Coates, Adults.

Brief Reviews

"Island Women" (United Artists) is a minor adult program drama, set in the British West Indies and featuring Calypso music.

"Cool and the Crazy" and "Dragstrip Riot" (Amer.-Int'l), both dealing with juvenile delinquents, are ordinary exploitation films that are being teamed as a package.

Full reviews will be published next week.

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THE "RIVER KWAI" TERMS

Columbia's selling terms for "The Bridge on the River Kwai" has been the subject of a recent survey taken by National Allied for possible use in connection with an unidentified project authorized by the organization's board of directors.

Fourteen territories are covered by the survey, and an outline of the data compiled is contained in a May 1 bulletin issued from Allied's headquarters in Washington. The data, which follows, is reproduced for the information and guidance of this paper's exhibitor subscribers:

Boston: Picture ran from just after Christmas until April 24 at Gary Theatre on a 2-a-day, reserved seat policy, \$2.50 admission. Then moved to Capri Theatre for indefinite run at \$1.50. Columbia claims Gary engagement a roadshow and that Capri marks beginning of general release. Sub-runs must wait until completion of this "first run."

"River Kwai" started first-runs in Portland, Maine, Worcester, Springfield, New Bedford and Fall River from April 9 to April 19 and these are still continuing. Columbia not talking to anyone else. Buyers "surmise" it will be a two-week deal at 60% for the first week and 50% for the second.

New Haven: "Kwai" is now playing first run in New Haven and Hartford and, so far as Allied's correspondent has been able to find out, has not been offered to subsequent-runs in the area.

Pittsburgh: Booked to sub-runs in City of Pittsburgh at 50% for the first week with a double weekend. Holdover terms to be mutually agreed upon. In small towns the terms are 60% for the first week and 50% for the second.

Louisville: In Louisville sub-runs the deal is for a minimum of two weeks, first week at 50%, second week at 40%. In situations over 15,000 the deal is for a minimum of 11 days at 60%. Columbia will not talk to towns under 15,000.

Memphis: Not yet being offered to sub-runs in Memphis, but when a neighborhood exhibitor inquired he was told the picture was not now for sale, but when it was it would be on these terms:

1st "super" sub-run, \$750.00 guarantee against 50% of the gross.

2nd sub-run, no guarantee against 50% of the gross.

3rd sub-run, no guarantee against 35% of the gross.

Not known whether picture has been offered to small towns in the area.

New Orleans: Still playing first-run in Orpheum Theatre, 4th or 5th week. It has not been offered to sub-runs or generally to small towns. A few offers at 60% and no look—evidently in towns.

Allied's correspondent thinks the women's word-of-mouth reports are not good in spite of high grosses to date; company may be dissipating the picture.

Detroit: No deals negotiated in City of Detroit. Outstate the picture is being offered for 50% with a minimum of seven days playing time.

Chicago: Not being offered to any subsequent-run theatres. Small town areas, terms are 60%, 7 days, with Friday opening.

Indianapolis: City subsequent-runs must contract for a minimum of 2 weeks at 50% the 1st week and 40% the 2nd week. It is being offered in towns outside Indianapolis at a firm 60% with a minimum of 7 days playing time.

"Exhibitors are under the impression that the picture will be reviewed if necessary." Informant says: "I am under the impression that the same terms prevail in Ohio and West Virginia, but will check for more exact information later this week."

Denver: Picture not yet available to sub-runs or small towns in Denver area. Available only to key situations for two-week engagements at 70%.

Omaha: Has just opened for indefinite first-run in Omaha. It is not being offered to subsequent-runs or small towns. In larger key independent situations, Columbia is asking 60% and trying to get two weeks but will settle for one. Exhibitors suspect the gimmick is that picture is not offered to these key spots until a satisfactory deal is made on previously released product.

Oklahoma City: Informant not located in large city and is not aware whether picture is being offered to subsequent-runs. It is being offered to the towns "on a 60-40 basis with a full week's playtime."

Milwaukee: The usual availability of Milwaukee's 15 deluxe subsequent-runs (including 5 drive-ins) is 28 days (21 with Warners). But for "Kwai" Columbia has rezoned the city picking 10 conventional theatres which have been broken up into five zones, with two theatres in each zone. The theatres are requested to submit offers for the picture from which Columbia will select one in each. Thus the total of 15 theatres is reduced to five and drive-ins are excluded from consideration.

In its requests for offers, Columbia specifies two weeks minimum playtime, have asked that admission prices be designated and have specified a minimum rental of 50%. To the successful bidders Columbia offers 14 days clearance over subsequent-runs, which includes drive-ins and the unsuccessful bidders. It is the understanding of Allied's informant that the terms of those who play after the favored five will be 50%.

Minneapolis: "Kwai" is still playing first-run at Radio City and not yet offered to subsequent-runs in Minneapolis. It is being offered in small towns on approximately the same terms as "Peyton Place"; that is, 60% first week and 50% second week.

Commenting on the above compilation of data, the Allied bulletin had this to say:

"While there are some territorial deviations a pattern emerges: 50% and 40% for the subsequent-runs for two week engagements and 60% for the towns.

"In Milwaukee the company has virtually copied the 'Ten Commandments' plan, which Fox adopted for 'Peyton Place' in Cleveland, which shows how these things spread when there is no determined resistance.

(Continued on back page)

"Horror of Dracula" with Peter Cushing, Christopher Lee and Melissa Stribling

(Univ.-Int'l, June; time, 82 min.)

Of all the "Dracula" horror pictures thus far produced, this one, made in Britain and photographed in Technicolor, tops them all. Its shock impact is, in fact, so great that it may well be considered as one of the best horror films ever made. The story follows a familiar pattern in that it centers around the machinations of Count Dracula, the "undead" fiend, who lives by night on the blood of human beings and turns his victims into blood-sucking vampires like himself. But what makes this picture superior is the expert treatment that takes full advantage of the story's shock values. The lavish but spooky settings, the eerie atmosphere, the gory sight of blood dripping from the mouths of the vampire characters—all this and more makes for situations that will send cold chills up and down the spines of even the most hardened horror-picture fans. The film, of course, is not for the squeamish, but those who can take this type of entertainment should have themselves a terrifying good time:—

In a scheme to put an end to the death-dealing activities of Count Dracula (Christopher Lee), John Van Eyssen obtains employment as a librarian in his castle. Before he can carry out his plans, however, Van Eyssen is attacked by the Count and he becomes one of his "undead" victims. Peter Cushing, a prominent doctor and Van Eyssen's co-worker in the effort to stamp out vampirism, visits the castle and discovers the death of his friend. He frees him from Dracula's evil spell by driving a wooden stake through his heart. In the events that follow, Dracula attacks Carol Marsh, Van Eyssen's fiancée. Cushing discovers this and after much difficulty, persuades Michael Gough, Carol's brother, and Melissa Stribling, his attractive wife, to help him track down the human monster. Carol dies and she, too, is freed by Cushing from Dracula's spell. Despite precautions taken by Cushing and Gough, Dracula succeeds in attacking Melissa and carrying her off to his castle. Cushing and Gough pursue him and arrive at the castle in time to stop him from burying Melissa. Dracula seeks safety in the catacombs of the castle, but Cushing corners him and keeps him at bay with a hand-made crucifix until dawn, at which time he forces him into a shaft of sunlight. Unable to exist in the beam of light, Dracula collapses and disintegrates into dust. With his passing, Melissa becomes her normal self.

It was produced by Anthony Hinds and directed by Terence Fisher from a screenplay by Jimmy Sangster, based on the novel by Bram Stoker.

Too frightening for children.

"No Time for Sergeants" with Andy Griffith, Myron McCormick and Nick Adams

(Warner Bros., June; time, 111 min.)

Based on the successful Broadway stage play of the same title, "No Time for Sergeants" is a highly amusing service comedy that should go over very well with the general run of audiences. Andy Griffith, who repeats the role he played in the stage version, is extremely funny as the blissfully naive Georgia backwoods youth who is drafted into the Air Force and whose well-intentioned blunders create no end of consternation for his top sergeant and other superior officers. It is an outright farce that hits a high note of hilarity throughout and that is packed with situations that provoke uproarious laughter. Worthy of special mention is the rib-tickling performance of Myron McCormick, who, too, repeats his stage role as the top sergeant, a career man whose desire for a quiet and peaceful existence is upset by the irrepressibly well-meaning Griffith. The plot complications are exaggerated and much that happens is too broad to be believable, but it is all presented in so comical a fashion that one cannot restrain his laughter. The direction is first-rate, and so is the photography.

Briefly, the story opens with Griffith being drafted into the peace-time Air Force from his backwoods Georgia farm. His naivete and his persistence in treating officers and sergeants as friends make him a headache to McCormick, the top sergeant in charge of his barracks. When Griffith knocks out five bullies who had been hazing him and Nick Adams, a fellow inductee who preferred the infantry, McCormick makes him the permanent latrine orderly. Griffith takes pride in the appointment and does such a fine job that it puts McCormick in trouble with his superior officers. To rid himself of Griffith, McCormick pulls strings to get

him and Adams transferred to the infantry, but this leads to numerous other complications that make life even more miserable for McCormick. He finally manages to get them transferred to another Air Force unit and puts them aboard a bomber that had a notoriously inept crew, which flies the plane over Yucca Flats during atomic bomb tests. The plane is destroyed, but Griffith and Adams manage to parachute to safety. They make their way back to their base and arrive during an elaborate military ceremony just as posthumous awards are being made to them as heroes. Their sudden appearance causes no end of embarrassment to the officers and, to save face, they make a deal with the boys to transfer them to the infantry and to take the long-suffering McCormick along with them.

It was produced and directed by Mervyn LeRoy from a screenplay by John Lee Mahin, based on the play by Ira Levin and the novel by Mac Hyman.

Family.

"The Thing that Couldn't Die" with William Reynolds, Andra Martin and Carolyn Kearney

(Univ.-Int'l, June; time, 69 min.)

A fairly good program horror picture, competently directed and acted. It should easily satisfy those who enjoy pictures of this type, for its blood-chilling gimmick is a severed but active human head that casts an hypnotic spell over the different characters, causing them to commit murder and other evil deeds. The hideous head, which seeks to be reunited with its body, is indeed an horrific sight to behold, and for that reason those who see the picture had better have strong stomachs. The good special effects work contributes much to the spine-tingling action. The picture is being offered as a companion feature to "Horror of Dracula," and together they should make a truly blood-curdling double bill:—

When Carolyn Kearney tries to prove her powers of "second sight" to a group of skeptical friends, including William Reynolds, Jeffrey Stone and Andra Martin, she discovers a 400-year-old chest hidden on her ranch. Later that night the sealed chest is forced open without permission by Charles Horvath and James Anderson, ranch employees, who think it may contain treasure. Instead, they find a severed but active human head, the eyes of which hypnotize Horvath and compel him to murder Anderson. Horvath escapes into the night cradling the hideous head in his arms. While wandering alone the following day, Carolyn is overcome by a strange force and, in her faint, sees an event from the distant past recreated. She sees Robin Hughes sentenced to death for practicing magic. His head is cut off and placed in one casket, while his body is placed in another to assure eternal damnation. Regaining consciousness, Carolyn returns home, shaken by the experience. Shortly thereafter, the head overpowers, first Andra, and then Carolyn, who is compelled to use her powers, of "second sight" to locate the casket containing the headless body. She finds the casket and has it opened in the presence of everyone. The headless corpse rises and Carolyn places the head on its neck. The body becomes alive and is about to attack Carolyn just as Reynolds overcomes the hypnotic spell cast over him. He struggles with the living corpse and overcomes him by flinging a magic talisman at him. This causes the corpse to crumble into a pile of ashes and dust.

It was produced and directed by Will Cowan from a screenplay by David Duncan.

Too harrowing for children.

"The Cool and the Crazy" with Scott Marlowe, Gigi Perreau and Dick Jones

(Amer.-Int'l, March 12; time, 78 min.)

If seamy and unpleasant juvenile delinquency pictures are acceptable to your patrons, this one should get by with them. But if you cater to a family audience and you are particular about what you exhibit lest parents be offended, you had better think twice before booking this one, for the moral tone of the story is very low. It deals mainly with dope and with the disgraceful conduct of teenaged boys and girls, with plentiful brutality, murder and other law violations. The direction and acting are fairly skillful, but what is shown is decidedly unpleasant and unwholesome:—

Scott Marlowe, just out of reform school, takes over the leadership of a high school gang that had been headed by

Dick Jones, and that had not done any real damage to either the school or the community. Unknown to the gang, Marlowe is a dope addict, supplied by Marvin Rosen, a tough "pusher," who orders him to egg the gang toward bigger "kicks" through narcotics. One night he manages to get the gang drunk and feeds them marijuana cigarettes. They get high and start a brawl at a local teenage dance. Realizing that narcotics had affected Marlowe's mind, Police Lt. Shelby Storck has him trailed in order to trap his supplier. In the course of events, Richard Bakalyn, who had fallen in love with Gigi Perreau, a classmate, tries to break away from the gang, but to help Robert Hadden, another gang member, who needed money for his newly-acquired dope habit, Bakalyn reluctantly steals a valuable antique statue from Gigi's home to sell it. The gang, horsing around, breaks the statue, and Bakalyn appeals to Marlowe to help him raise money for Hadden. But Marlowe, thinking that Bakalyn is trying to "shake him down," nearly chokes him to death. Marlowe kills Rosen when the supplier refuses to give him dope without money. Frightened, he decides to run away, unaware that the police were still tailing him. In the chase that follows, Marlowe's car swerves off the road and over a cliff, and he is burned to death in the resulting fire and explosion. The police use his death to show the gang, first hand, what can happen from the use of dope.

It was produced by E. C. Rhoden, Jr., and directed by William Witney from a story and screenplay by Richard C. Sarafian.

Adult fare.

"Island Women" with Vince Edwards, Marie Windsor and Marilee Earle

(United Artists, May; time, 72 min.)

This minor sophisticated program melodrama should serve well enough as a supporting feature, for it is enhanced by plentiful calypso music and by interesting Bahama backgrounds, against which the action was shot. Centering around the machinations of an attractive but frustrated divorcee who tries to win a handsome American adventurer away from her pretty niece, the story itself is pretty thin, but it serves well enough as a framework for the calypso numbers, which are put over in entertaining style by native singers and dancers. The direction and acting are fair, and the photography good:—

Vince Edwards, handsome young owner of a charter boat in Nassau, meets and falls in love with Marilee Earle, a pretty American tourist, who was traveling with Marie Windsor, her attractive but frustrated aunt. Trying to break up the romance so that she may have Edwards for herself, Marie hides her bracelet in a straw bag belonging to Leslie Scott, Edwards' native mate, who was having romantic problems of his own. Marie reports the "theft" to the police, and Scott is arrested. To drop charges against the innocent man, Marie compels Edwards to agree to stop seeing Marilee. Moreover, she insists that he stay with her on her last evening on the island. Marie takes him on a round of night-clubs, gets him drunk and then steers him to the beach, where she seduces him. On the following day, just before Marie and her heartbroken niece board their plane, a native woman who had seen Marie place the bracelet in Scott's bag, informs Marilee of her aunt's duplicity. Marilee abandons Marie and hurries back to the waterfront for a permanent reunion with Edwards.

It was produced and directed by William Berke from a screenplay by Andrew Alexander.

Adult fare.

"Dragstrip Riot" with Gary Clarke, Fay Wray and Yvonne Lime

(Amer. Int'l, March 12; time, 68 min.)

A mixture of hotrod activities and juvenile delinquency, "Dragstrip Riot" shapes up as a routine program offering, suitable for the lower half of a double bill. Dramatically, the story is not too strong, but it holds one's interest fairly well, for it has a capable cast of youthful players and the action is fast and furious. There is some romantic interest but hardly any comedy relief. The photography is above-average. The picture is being sold in a package with "The Cool and the Crazy," making for a double bill that lends itself to exploitation:—

After moving to Los Angeles with his mother and grand-

father, 18-year-old Gary Clarke takes up with a young crowd of sports car racing fans and competes with Bob Turnbull for their leadership. Both enter a local drag race and Turnbull uses dirty tactics to win. Peeved, Clarke challenges him to a private drag on the railroad tracks. Turnbull "chickens" out and loses face with the crowd. To get revenge, Turnbull joins a rival gang of cyclists, who follow Clarke after his date with Yvonne Lime and try to run him off the road. This results in the accidental death of one of the cyclists, and Clarke reports it to the police. The authorities, checking on Clarke, learn that he had spent six months in a reform school in San Francisco for hurting an innocent boy in a fight. Clarke is put under bail and placed in the custody of his mother. Ted Wedder- spoon, his grandfather, picks on Clarke and he runs away from home. He communicates with Yvonne and asks her to meet him at the beach so that he might explain the entire incident. Turnbull, overhearing the conversation, notifies the cyclist gang of the rendezvous and they hurry to the beach. This leads to a fight that is broken up by the police who at the same time learn the truth about how the cyclist had been killed. His innocence established, Clarke turns his attentions to Yvonne.

It was produced by O. Dale Ireland and directed by David Bradley from a screenplay by George Hodgins, based on a story by himself and the producer.

Unobjectionable morally.

"Fraulein" with Dana Wynter, Mel Ferrer and Dolores Michaels

(20th Century-Fox, May; time, 98 min.)

A good dramatic offering, centering around the trials and tribulations of a respectable German girl in her struggle for survival during the closing days of World War II and the post-war period that followed. Photographed in Cinema-Scope and De Luxe color against authentic backgrounds in Cologne and Berlin, the story vividly depicts the moral disintegration of both the conquerors and the conquered through the frightening experiences suffered by the harassed heroine at the hands of lustful and greedy men. Dana Wynter is most sympathetic in the leading role, and one feels compassion for her when, after finding true love with Mel Ferrer, a decent American officer, she finds her chance for happiness and a new life endangered by the fact that she had unwittingly registered herself with the authorities as a prostitute. The manner in which her dilemma is solved by an understanding American Negro corporal is both tender and touching. The direction and acting are highly competent:—

During an air raid in Cologne, Ferrer, an American captain captured by the Germans, escapes with the help of Dana and Ivan Triesault, her professor-father. Shortly thereafter, Dana's father is killed in an air raid and she makes her way to the home of an uncle in Berlin. When Berlin falls, a group of Russian soldiers take over the house and one of them is killed accidentally while Dana struggles against his attempt to rape her. She is charged with his murder but is spared punishment through the intervention of Theodore Bikel, a Russian colonel, who takes her under his protection. When Bikel becomes too amorous, however, she manages to escape to the American sector with the help of Dolores Michaels, a cabaret entertainer. There she meets up with a middle-aged couple who had roomed with her uncle and they trick her into registering as a prostitute in a brothel operated by them. She flees when she discovers the true nature of the house, and once again meets up with Dolores, who gets her a job in a nightclub aquatic act. Ferrer, now a major, discovers her there and offers his help. He falls in love with her, but she remains faithful to Helmut Dantine, a German lieutenant, who had disappeared during the war. Ferrer helps her to locate Dantine, but she quickly leaves him when he proves to be a bitter man who no longer had any feelings for her. She now realizes her love for Ferrer and accepts his marriage proposal. Complications arise, however, when she discovers that she had unwittingly registered as a prostitute. Her problem is recognized by James Edwards, an understanding American corporal, who removes the classification from her official records and thus paves the way for her marriage to Ferrer.

It was produced by Walter Reisch and directed by Henry Koster from a screenplay by Leo Townsend, based on the novel by James McGovern.

Adult fare.

"Since 'Kwai' has not been offered in many spots the (Allied) units are urged to watch the situation carefully and report new developments to the Chairman of the Emergency Defense Committee. It is possible that some of the runs now in progress which the subsequent-runs believe to be regular first-runs will turn out to be phony road-shows, and that the picture will then be transferred to another theatre for a specially created first-run.

"Also the units are urged to watch for and report re-zoning plans such as the one used in Milwaukee. The Department of Justice condoned the handling of 'Ten Commandments'; it is likely that every major distributor will try to use the same method."

"I Married a Woman" with George Gobel, Diana Dors and Adolphe Menjou

(Univ.-Int'l, March; time, 84 min.)

A moderately amusing comedy-farce. It may have some appeal for those who enjoy George Gobel's brand of humor, but on the whole the comedy is so forced that it is, for the most part, ineffective. As a matter of fact, audience reaction at a preview was very mild, with many persons walking out on the picture long before the end. A compensating factor is the beautiful and voluptuous Diana Dors who, as Gobel's wife, shows off her widely-publicized physical attributes in a variety of swim suits, black negligees and glamorous evening gowns, but her beauty and figure are not enough to save the picture. That the comedy, which is of the whacky variety, falls flat, is due mainly to uninspired direction. The photography is good:—

Gobel, an executive with an advertising agency owned by Adolphe Menjou, is faced with the problem of finding a new advertising idea for Luxenberg Beer lest the agency lose its top account. Gobel had originally popularized the beer through "Miss Luxenberg" beauty contests, and he had married Diane, one of the winners. While devoting his thoughts toward a new gimmick, Gobel neglects the love-hungry Diana. Meanwhile, she learns that she is going to have a baby, and Jessie Royce Landis, her mother, devilishly hints that Gobel must be running around with other women. Gobel hits upon the idea of choosing a "Mrs. Luxenberg" from among the former contest winners, but most of them are found to be overstuffed with beer and food. Only Diana had retained her trim figure and beauty, but, angered by neglect and suspicion, she threatens Gobel with a separation. Gobel moves out, and Menjou, aghast at the marital calamity, demands a reconciliation. Gobel obeys him, but the foxy Menjou hires a photographer-spy to trail the couple and capture each romantic moment to illustrate the proposed "Mrs. Luxenberg" contest. Discovering the photographer, Diana accuses Gobel of trickery and this time the rift appears permanent. Gobel, however, wages a desperate battle to regain her affection. He wins, of course, and Menjou, glowing with remorse, treats the reunited pair to a second honeymoon—a luxury cruise.

It was produced by William Bloom and directed by Hal Kanter from a screenplay by Goodman Ace.

Family.

"Let's Rock" with Julius La Rosa

(Columbia, June; time, 79 min.)

The story is ordinary, but the popular music and its appeal to teenagers, coupled with the marquee value of Julius La Rosa's name, should put this program picture over. La Rosa, who plays the part of a popular ballad singer who thinks little of rock-and-roll tunes and refuses to record such music, has a pleasing personality and gives a good performance in the not-too-demanding leading role. It is a light story with a charming romantic interest, but its main function is to serve as a framework for the dozen or more songs, which are sung in entertaining style by La Rosa and other artists, including Wink Martindale, Roy Hamilton, the Tyrones, Paul Anka, Danny and the Jrs., the Royal Teens and Della Reese. The photography is sharp and clear:—

La Rosa, a successful singer of ballads, refuses to record rock-and-roll songs, despite the pleas of Conrad Janis, his manager, who points out that "Two Perfect Strangers," his latest ballad recording, was doing poor business. Deter-

mined to make the song a hit, La Rosa makes a guest appearance on a TV show, but his teenaged audience receives it mildly. Salt is put on his wound when a group of youngsters, waiting at the stage door, pass him by to mob a rock-and-roll singer. He is approached, however, by Phyllis Newman, a charming young miss who identifies herself as the composer of the song on the other side of his "Strangers" record. He offers to take her to dinner and they find themselves deeply in love by the time they say goodnight. In the course of events, La Rosa's popularity declines and he finds himself faced with cancellation of his recording contract unless he agrees to wax rock-and-roll tunes. This ultimatum puts him in an ugly mood and leads to a quarrel with Phyllis because of her inability to go out with him one night. He soon regrets his attitude and meets up with Phyllis once again at a recording studio, where a rock-and-roll song she had composed was being recorded. He recognizes that the song will be a hit and walks over to congratulate her. This leads to a reconciliation, with La Rosa accepting her suggestion to make a record with a rock-and-roll song on one side and a ballad on the other. The record is a huge success and reestablishes La Rosa as one of the country's top singers.

It was produced and directed by Harry Foster from a screenplay by Hal Hackady.

Family.

"The Matchmaker" with Shirley Booth, Anthony Perkins and Shirley MacLaine

(Paramount, August; time, 101 min.)

Delightful foolishness is offered in this sophisticated period farce, which is based on Thornton Wilder's stage comedy of the same title, and which centers around the frantic complications that stem from the matchmaking activities of a sly but warm-hearted middle-aged widow. Set in Yonkers and New York City in the year 1884, the patly contrived story is a highly entertaining mixture of broad comedy, slapstick and subtle wit, in which the principal characters occasionally stop the action to speak directly to the audience in "asides," but the highly stylized acting and the theatrical quality of the presentation make it a picture that probably will appeal more to selective movie-goers than to the general run of audiences. The direction is expert and very capable performances are turned in by every member of the cast, but Shirley Booth is outstanding in the principal role. The photography is excellent:—

Miss Booth, a conniving but lovable widow, assumes the responsibility of finding a wife for Paul Ford, a rich, tight-fisted old widower, who owned a big general store in Yonkers. Miss Booth's matchmaking activities lead to all sorts of complications when she takes Ford to New York to meet Shirley MacLaine, a young but man-hungry milliner, for, by a coincidence, Anthony Perkins and Robert Morse, Ford's store clerks, had come to town in search of an amorous adventure and had entered Shirley's shop to make a play for her and for Perry Wilson, her assistant. The boys hide in closets and under the table when Ford comes into the shop with Miss Booth and narrowly escape detection. Miss Booth sees them but she keeps her silence. More complications arise later when Perkins and Morse, with limited funds, take the girls to a fashionable restaurant and find Ford and Miss Booth dining in an adjoining room. The boys' efforts to escape detection by Ford lead to all sorts of whacky mixups, including their gaining possession of Ford's lost wallet and masquerading as women to fool him. By this time Miss Booth decides that it would be a good idea to win Ford as a husband for herself. Through clever plotting, she maneuvers a happy ending that has Ford proposing to her after agreeing to make Perkins his partner and promoting Morse to head clerk. Meanwhile, Shirley consents to become Perkins' wife, and Perry looks to matrimony with Morse.

It was produced by Don Hartman and directed by Joseph Anthony from a screenplay by John Michael Hayes.

Adult fare.

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AN IMPRACTICABLE PLAN

In the effort to keep post-1948 pictures away from television, the Theatre Owners of America has come forth with two proposals.

The first proposal, which was adopted last March at the mid-winter meeting of TOA's board of directors and executive committee, calls for the establishment of a non-profit, tax-exempt "Trust," to which all exhibitors would be invited to subscribe. To purchase the post-1948 libraries, the Trust would give the film companies a cash down payment and issue bonds for the balance. These bonds would be payable at stated intervals over an agreed period of time, and would be liquidated through film rentals derived from the theatrical reissuing of the more important pictures acquired. In the event of default in the payment of the bonds, the distributors would be permitted to repossess the films concerned.

At the time this proposal was adopted, TOA announced that its key officers would take immediate steps to implement organization of the plan. Thus far, it appears as if their efforts have not been successful. This paper believes that the principal obstacle is the large sum of money that would have to be raised by the exhibitors to take care of the cash down payment idea contemplated in the Trust plan.

Having made no progress with the Trust plan, TOA has come up with a new proposal in which it is asking the major film companies to experiment with a reissue plan over a two-month period. The proposal calls for each of the distributors to reissue two of its best older films a month during the two-month test period. TOA then would urge its members and all other exhibitors to give these reissues the best possible playing time.

It is the contention of Ernest G. Stellings, TOA's president, that if the test results in favorable revenues, it would provide the top executives of each film company with necessary proof to convince stockholders that it will pay to keep the old films in theatrical channels and away from television. At the same time, he contends that it will give the exhibitors an idea of the type of cooperation that will be required from them if they want to halt the sale of post-1948 films to TV.

While credit is due TOA for trying to find a way to keep television from acquiring the post-1948 backlogs, it is doubtful if this reissue proposal would work out on a practicable basis.

To begin with, there are relatively few post-1948 pictures that are truly worthy of a re-release. Moreover, if each of the companies re-released two old pictures a month, they would flood the market with reissues to a point where they would do more damage than good to theatre attendance, which is built

up only on something new and not on something old. Besides, it will do the prestige of the theatres no good to compete with old films shown on television for free by offering old films to the public for an admission price.

Fortunately, the major film companies, with the apparent exception of United Artists, have come to the realization that they made a grave error in selling their pre-1948 films to TV, and from the statements made by the different company heads there seems to be little immediate danger that they will sell their post-1948 films.

A pressing problem, however, is the continuing mistaken public belief that all current movies soon will be seen at home without charge. This misconception has been strengthened, of course, by the sale of 1955 and 1956 pictures to television by such companies as Distributors Corporation of America, Republic and United Artists.

The only way to combat such sales for the future protection of the exhibitors is to demand that today's license agreements include a clause that will stipulate clearance over TV for a specific number of years. TOA and all other exhibitor organizations will do well to concentrate on this problem, for it is of the utmost importance to the well being of the industry that the public should be made to realize that pictures shown in the theatres today will not be seen on television for many, many years, if at all.

FRIENDLY COMPANIES

A recent service bulletin of the Independent Theatre Owners of Ohio had this to say under the above heading:

"Correspondence with members indicates that in these difficult times exhibitors find that 20th Century-Fox is one of the most satisfactory distributors with whom to do business. The marketing of 'Peyton Place' threatened that role but, all in all, Fox continues to enjoy its favorable position. For many years Metro and Fox have competed for first place in exhibitor 'popularity polls.' Mr. John Byrne, MGM sales head, has repeated that Metro intends to eliminate any sales policy that theatremen think is unfair and that 'our percentages won't be rigid.'

"But in today's market exhibitors need top pictures and we guess that many of them will go further than usual in gambling on the success of top product even if it is released by an 'uncooperative' film company. But if this happens we again remind exhibitors that they have absolutely no obligation to support the lesser product of such companies. When it comes to a choice of available program product every exhibitor should reciprocate by choosing the distributor who has given him the best break on the top pictures."

"Gigi" with Leslie Caron, Louis Jourdan and Maurice Chevalier

(MGM, July; time, 116 min.)

Superb is the word for this thoroughly delightful and enchanting musical. It is an elaborately mounted production, exquisitely photographed in CinemaScope and Metrocolor, and one may say that it is to the screen what "My Fair Lady" is to the stage. This comparison is understandable, for the lilting and melodious songs were composed by Frederick Lowe, and the bright screenplay and lyrics are the work of Alan Jay Lerner, both of whom won fame for their collaboration on "My Fair Lady." That it will prove to be a smash box-office hit is a foregone conclusion, for it not only is sure to win rave critical notices, but, even more important, will be highly recommended by all who see it.

Set against beautiful Parisian backgrounds and settings in the year 1905, and based on the somewhat "naughty" novel by Colette, the story is a gay and sophisticated but always tasteful account about a captivating, innocent teen-aged miss, who is groomed by her aged aunt and grandmother to be a courtesan. How she wins the heart of a debonair, notorious playboy, but captures him on her own terms—a lawful wedding, is presented in a way that is at once highly amusing and utterly charming. The integration of the music and story is accomplished in fine style, and the songs, which range from the ballad to the bouncy, are the kind that remain in one's memory.

The casting is perfect and the acting excellent. Leslie Caron is ideal as the gamin-like schoolgirl who blossoms into a lovely young lady, and Louis Jourdan is just right as the handsome but bored playboy who becomes enamored with her unsophisticated, natural charm. A scene-stealer, however, is the wonderful Maurice Chevalier, who is first-rate as Jourdan's uncle, a sly silver-haired bachelor and boulevardier, who gives his nephew wise counsel on affairs of the heart. It is a winning characterization, one that endears itself to the audience. Hermine Gingold, as the grandmother, Isabel Jeans, as the aunt, and Eva Gabor, as one of Jourdan's flames, are among the other principal players who add much to the entertainment values with their finely etched characterizations. Not the least of the picture's charm are the lavish production values and the superior color photography.

It was produced by Arthur Freed and directed by Vincente Minelli. Suitable for all.

"From Hell to Texas" with Don Murray, Diane Varsi and Chill Wills

(20th Century-Fox, June; time, 100 min.)

A very good western, beautifully photographed in CinemaScope and De Luxe color. What lifts the picture above most westerns is the taut and absorbing story, which centers around a sharpshooting but peaceful young cowpoke who finds himself pursued relentlessly by a vindictive cattle baron whose son had been killed accidentally in a fight with him. The picture moves along at a fast tempo from start to finish and is packed with suspense and explosive action, hitting high melodramatic notes in the sequences in which the hero finds himself trapped by one or more of his pursuers and reluctantly shoots them dead in order to save his own neck. The closing sequences, where the hero turns on his pursuers in a showdown gun battle and risks his life to save one of them from being burned to death, make for a highly exciting and surprising climax. Don Murray is very effective as the quiet but fearless hero, as is Chill Wills as an old rancher who aids him. Diane Varsi is charming as Wills' hoydenish daughter, with whom Murray finds romance. The outdoor backgrounds are a treat to the eye.

The story opens with Murray, handicapped by a lame horse, cornered by a posse dispatched by R. G. Armstrong, a powerful rancher, whose son had been killed accidentally in a fight with Murray. The young cowpoke saves himself by stampeding a herd of cattle that not only scatters his pursuers but also tramples to death another one of Armstrong's sons. This happening heightens Armstrong's desire for vengeance and he personally sets out after Murray with several henchmen, including Dennis Hopper, his remaining son, who had shot Murray's horse. Murray continues his way across wasteland on foot and eventually meets up with Wills and Diane, who believe in his innocence and offer him their aid. Armstrong catches up with him before he can depart and, in a curious display of fairness, gives him a horse to replace the one shot by Hopper and promises to wait four hours before resuming the chase. Murray makes

the best of this head start and in the events that follow he reluctantly disposes of several of his pursuers. He narrowly escapes from Armstrong and Hopper when they discover his presence in a small town, and makes his way to Wills' ranch, where he is greeted warmly by Diana and her father. He escapes once again when the posse trails him to the ranch, but, upon learning that Wills had been shot for refusing to reveal his escape route, he turns back for a showdown with Armstrong and Hopper. They meet in a town nearby and, in the furious gun battle that follows, a shattered oil lamp ignites Hopper's clothes and the flames threaten to burn him to death. Exposing himself to Armstrong's gunfire, Murray rushes over to the unconscious Hopper and beats out the flames in time to save him. The grateful Armstrong holds his fire and calls off his vendetta because Murray had saved his last son. No longer pursued, Murray returns to Diane to start a new life together.

It was produced by Robert Buckner and directed by Henry Hathaway from a screenplay by Wendell Mayes and Mr. Buckner, based on "The Hell Bent Kid," by Charles O. Locke. Family.

"God's Little Acre" with Robert Ryan, Aldo Ray, Tina Louise, Fay Spain and Buddy Hackett

(United Artists, May; time, 110 min.)

Since the book was first published about 25 years ago, the public has purchased approximately 10 million copies of Erskine Caldwell's "God's Little Acre," a satirical, sex-packed novel about a backwoods Georgia "white trash" family. The book was widely condemned as being lewd and immoral but many important critics defended it as a tale that possessed considerable social significance. There can be little doubt, however, that the vast majority who bought the book were motivated by its heavy emphasis on earthy sex, and they will, in all probability, flock to the theatres in anticipation of seeing what they had read depicted on the screen. They will not be disappointed, for, even though the film does not go as far as the book, its depiction of the story's sex angles is as bold, bawdy and unrestrained as anything ever shown on the screen. This pre-sold audience is sure to make the picture an outstanding box-office attraction. Although considerable changes have been made in the story to clean it up, the screen version follows the general outline of the book and retains its ribald, comical and, at times, dramatic flavor in its presentation of the artless and amoral activities of the family as they dig up their barren land in a hapless search for buried treasure and violently battle among themselves because of the uncontrollable lust aroused in two of the men for the voluptuous wife of another family member. The direction and acting are good, but the characterizations are so unreal that, in its more serious moments, the picture never attains the dramatic impact intended. The photography is fine, and the backgrounds and settings, in keeping with the story, are seamy:—

Briefly, the characters involved include Robert Ryan, as head of the family, who was obsessed with the idea that a gold treasure is buried somewhere on his farm and who had given up cotton farming for the past 15 years to dig up his land in search of the treasure, aided by Jack Lord and Vic Morrow, his sons; Tina Louise, Lord's beautiful wife, over whom he was intensely jealous because of her attraction to other men; Fay Spain, Ryan's teenaged, care-free daughter, who is always ready to dash off into the bushes with any likely young man, and who constantly taunts Buddy Hackett, a rotund, dim-witted candidate for sheriff, with her sexual advances; Helen Westcott, Ryan's eldest daughter, who is married to Aldo Ray, an unemployed mill worker in a town nearby, who believes that prosperity would return to himself and his co-workers if he could only turn on the power in the bankrupt cotton mill. In the development of the story, Ray visits the farm and soon gets into a fight with Lord over his unrestrained attraction to Tina, who had been his schoolgirl sweetheart. Later, the whole family travels to Augusta, where Ryan makes a loan from Lance Fuller, his eldest son, who was a prosperous cotton broker, but not before Fuller makes an unsuccessful play for Tina. Meanwhile Ray gets drunk and is taken home by Tina and his wife. In his drunken condition, he decides to break into the mill and turn on the power. Tina goes along in an effort to restrain him and, once in the plant, submits to him. Ray then turns on the power only to be shot dead by a watchman. The whole family returns to the farm after Ray's funeral and a violent

fight breaks out when Lord accuses Tina of infidelity with Ray and when Fuller brashly tells her to abandon Lord and come live with him. Ryan manages to stop the fight, blames the family troubles on his greed for gold and restores peace and harmony by devoting the efforts of himself and his sons to farming the land.

It was produced by Sidney Harmon and directed by Anthony Mann from a screenplay by Philip Yordan.

Strictly adult fare.

"Maracaibo" with Cornel Wilde, Jean Wallace and Abbe Lane

(Paramount, May; time, 88 min.)

A pretty good romantic adventure melodrama, photographed in Technicolor. The story is a rather fanciful mixture of heroics and romance, set against colorful scenic backgrounds in Caracas and Maracaibo, and centering around a dashing American adventurer who is as adept with the ladies as he is in extinguishing disastrous oil-well fires. The ingredients, however, are of a type that should go over with the general run of audiences, for it offers plentiful sex appeal and more than a fair share of thrills in the sequences concerning the hero's underwater efforts to douse the raging oil fire in an off-shore well. The direction and acting are competent, and the photography excellent:—

When a disastrous oil-well fire breaks out in Maracaibo, Joe E. Ross, an oil expert, tries to locate Cornel Wilde, a dashing adventurer, who was an expert at extinguishing such fires. He finds him vacationing in Maracaibo, where he had met and become smitten with Jean Wallace, a famed novelist. Rose arranges to fly Wilde to Maracaibo, and Jean, on the spur of the moment, asks to go along. In Maracaibo, both are welcomed by Francis Lederer, a wealthy and kindly mute who owned the oil field and who invites them to be his guests at his palatial estate. Michael Landon, Lederer's devoted young companion, serves as a means of communication between Lederer and his guests. Arriving at the estate, Wilde discovers that Abbe Lane, a former sweetheart of his with a shady past, had become engaged to Lederer and was on the verge of marrying him. Landon, who had discovered the truth about Abbe's past, had threatened to inform Lederer unless she left him of her own accord. Abbe appeals to Wilde to help her start a new life, but he does not trust her and warns her not to take advantage of Lederer. Meanwhile Jean notices the meetings between Abbe and Wilde and suspects that he had resumed his affair with her. After much difficulty and almost at the cost of his life, Wilde quenches the gigantic fire, but in the process Landon is killed accidentally. Abbe comforts the saddened Lederer and, in fairness to him, reveals her past and tells him of her decision to leave. He insists, however, that she become his "voice" and wife. Meanwhile Wilde and Jean straighten out their misunderstandings and look forward to a new life together.

It was produced and directed by Mr. Wilde from a screenplay by Ted Sherdeman, based on a novel by Stirling Silliphant. Unobjectionable morally.

"Hot Spell" with Shirley Booth, Anthony Quinn and Shirley MacLaine

(Paramount, June; time, 86 min.)

Moody but fairly interesting dramatic fare is offered in "Hot Spell," which centers around the emotional upheaval in the lives of a Southern Family whose members are plagued by individual problems, particularly the mother, a doting, middle-aged woman, who refuses to face realities and suffers the vagaries of a crude and wayward husband who carries on an open love affair with a young "chippie." The story has a brooding, off-beat quality and, as such, seems more suited for the classes than for the masses. The acting is superior to the material, with Shirley Booth contributing an outstanding characterization as the gentle wife and mother who is unable to cope with her large and unruly family. Anthony Quinn turns in his usual fine acting job as the unsympathetic father and husband who comes to a tragic end, and competent work is done by Shirley MacLaine, Earl Holliman and Clint Kimbrough, as the family's grown but unhappy children.

The story, which covers a two-day span in the life of the family, opens with Miss Booth taking special pains to celebrate Quinn's birthday at a family dinner that evening. She knew he was cavorting around with a 19-year-old

"chippie" and hoped that the party would bring him back into her arms. The dinner starts pleasantly enough, but it breaks up under an emotional strain when Quinn gets into a violent argument with Holliman, his eldest son, who worked with Quinn and wanted to start a business of his own. Later, as he prepares to leave the house, Quinn discovers Shirley necking on the porch with Warren Stevens, her boyfriend. He castigates the young man and puts an end to the romance when he practically demands that he marry Shirley. Changing his mood, Quinn suddenly decides to take Kimbrough, his sensitive, teen-aged son, to a pool room to teach him how to play the game. They find being together awkward and he leaves the boy there to keep a "business appointment," but the youngster follows him and dies a little when he sees his father go off with Valerie Allen, the "chippie." In the events that follow, Quinn decides to go off with Valerie, despite Miss Booth's pleas that he return with her to New Paris, a small town, where they had spent the happy years of their early married life. En route to Florida, Quinn and his girl-friend are killed in an automobile crash. Miss Booth arranges for Quinn's burial in New Paris, where she comes to the realization that she must stop living in the past and determines to make a new life for herself and her family.

It was produced by Hal B. Wallis and directed by Daniel Mann from a screenplay by James Poe, based on a play by Lennie Coleman. Adult fare.

"Vertigo" with James Stewart, Kim Novak and Barbara Bel Geddes

(Paramount, June; time, 123 min.)

Brilliantly photographed in Technicolor and VistaVision against authentic San Francisco backgrounds, this latest Alfred Hitchcock "thrillorama" offers further evidence of his mastery in mystery and suspense, for, despite its flaws, not the least of which is a far-fetched, unbelievable story, it grips one's attention from start to finish. Hitchcock's expert handling of the story and the players wrings every ounce of intrigue and suspense from the action, which centers around a retired detective who becomes an unwitting tool in a bizarre murder plot when he is hired by a friend to shadow his beautiful wife, supposedly a neurotic with suicidal tendencies. James Stewart turns in a top-notch portrayal as the detective who suffers a shattering emotional experience, and a surprisingly good job is done by Kim Novak who plays sort of a dual role to trick him and to prevent him from learning that he had been tricked. It is a contrived story and much that happens is illogical, but the treatment is so good that one does not seem to notice this. The running time, incidentally, is much too long for what the story has to offer:—

Fear of height, brought about by the death of a fellow officer, causes Stewart to resign from the San Francisco police department. Barbara Bel Geddes, his girl friend of many years, consoles him. Shortly thereafter, Tom Helmore, a rich college chum, hires Stewart to shadow and protect Kim Novak, his wife, whom he describes as a suicidal neurotic, possessed by the spirit of an insane great-grandmother who had committed suicide. Stewart follows Kim to a number of strange places, including a graveyard and an art gallery, and they meet for the first time when she throws herself into San Francisco Bay and he rescues her. A strong love develops between them, and one day, while they visit an old mission in an effort to clear up the mystery concerning her condition, she breaks away from him, runs up to the mission belfry and leaps to her death. Stewart, unable to stop her because of his fear of height, suffers a mental breakdown. Upon being released from the sanitarium, he wanders around the streets and one day encounters a girl who bears a striking resemblance to Kim (also played by Miss Novak) even though her hair, makeup and speech were different. He cultivates her friendship and in a series of suspense-laden incidents discovers that she really is Kim and that she, in league with Helmore, had worked out a scheme whereby Helmore had hurled his real wife from the belfry when Kim ran up into the tower, thus establishing Stewart as a witness to her "suicide." Stewart confronts Kim with this discovery after bringing her up to the belfry again and the shock causes her to fall tragically to her own death.

It was produced and directed by Mr. Hitchcock from a screenplay by Alec Coppel and Samuel Taylor, based upon the novel "D'Entre les Morts," by Pierre Boileau and Thomas Narcejec. Adult fare.

"Gang War" with Charles Bronson, Kent Taylor and John Doucette

(20th Century-Fox, June; time, 75 min.)

This gangster-type program picture should give good satisfaction in theatres where strong melodramas are acceptable, for the story is interesting and it has been produced well. Centering around a sympathetic high school teacher who becomes tragically involved with a criminal mob after identifying two killers in a gangland murder, and who singlehandedly dares to seek vengeance when a gang member brutally beats his pregnant wife to death, the action has all the violence, suspense and excitement one anticipates in a picture of his kind. Every one in the cast does fine work, thanks to the expert direction. The black-and-white Regalscope photography is very good:—

After Charles Bronson, a high school teacher, witnesses a gangland killing in a Hollywood parking lot, he identifies the killers to the police and agrees to testify against them. John Doucette, the local gang overlord, quickly contacts Kent Taylor, his lawyer, and orders him to buy off Bronson. Meanwhile Doucette dispatches Larry Gelbmann, his personal bodyguard, to persuade Gloria Henry, Bronson's pregnant wife, to get her husband to cooperate. Gelbmann is too "persuasive" and Gloria dies from a brutal beating. Fired with revenge, Bronson stalks Doucette and is about to shoot him but is stopped in the nick of time by police sergeant George Eldredge. Through the reluctant cooperation of his lawyer and the false testimony of one of his hirelings, Doucette manages to win freedom for the two killers. In the meantime two members of a national crime syndicate slip into town and prepare to remove Doucette as the king pin of local crime. Doucette, unaware of his shaky status, imports two out-of-town gunmen to kill Bronson. This leads Taylor to quit Doucette in disgust, and he, too, is marked for murder. In the events that follow, Bronson barely escapes being killed and decides to fight back. He goes to Taylor's apartment and there meets the dying lawyer, who had been mortally wounded by the gunmen. He obtains a gun from Taylor and races to Doucette's home. Meanwhile Doucette had refused to bow to the syndicate's ultimatum and had strangled Jennifer Holden, his wife, who had threatened to desert him. By the time Bronson reaches Doucette's home, he finds the gangster an incoherent madman. He leaves, confident that Doucette is beyond punishment and that he will meet a deserved justice.

It was produced by Harold E. Knox and directed by Gene Fowler, Jr., from a screenplay by Louis Vittes, based on the novel, "The Hoods Take Over," by Ovid Demaris. Adults.

"Quantrill's Raiders" with Steve Cochran, Diane Brewster and Leo Gordon

(Allied Artists, Apr. 27; time, 70 min.)

Photographed in CinemaScope and De Luxe color, "Quantrill's Raiders" shapes up as a fairly good program western. It should go over well with the shoot-'em-up fans, for the action moves along at a fast pace and offers plenty of excitement. The story, which follows a more or less familiar pattern, is developed in a way that holds one's interest pretty well, but it would have been better if it contained more emotional appeal. There is some romantic interest, but the emphasis is on action. The fine color photography enhances the beauty of the rugged mountain backgrounds:—

Steve Cochran, a Confederate officer in disguise, travels to Lawrence, Kansas, to contact Quantrill (Leo Gordon), a Confederate raider, and to arrange an attack on the Union Army arsenal in that town. Posing as a horse trader, Cochran rents a room in the home of Diane Brewster and becomes friendly with Kim Charney, her nephew. Judge Will Wright, head of a vigilante committee, becomes suspicious of Cochran when he sees him visit the shop of

Dan M. White, a Confederate spy, who is later killed by the vigilantes when they surprise him at a meeting with Glenn Strange, a Quantrill agent. When the vigilantes return to town with Strange, Cochran surprises them and engineers his escape. Strange takes Cochran to Quantrill's headquarters, where he meets also Gale Robbins, the raider's girl-friend. After arranging for the attack, Cochran returns to Lawrence to scout the situation and learns that the arsenal is being moved by wagon train. He calls off the raid, preferring to attack the wagon train, but Quantrill, seeking to serve his own selfish interests, insists upon attacking the town in order to rob the residents. He holds Cochran under guard and rides off to surprise the town. Gale, who had come to hate Quantrill, helps Cochran to escape but loses her life in the process. Cochran reaches Lawrence in time to warn the townspeople, who wipe out Quantrill and his henchman in the resulting gun battle. Tried as a spy, Cochran draws a light sentence because of his aid. He accepts his fate with good grace and looks forward to the day when he can return to Diane, with whom he had fallen in love.

It was produced by Ben Schwalb and directed by Edward Bernds from a screenplay by Polly James. Family.

"War of the Satellites" with Dick Miller, Susan Cabot and Richard Devon

(Allied Artists, April 6; time, 66 min.)

A mildly entertaining science-fiction program melodrama. This time the action centers around the efforts of people in outer space to persuade Earthians to cease their attempts to probe beyond their own planet under penalty of obliteration. The story, aside from being fantastic, is somewhat rambling and confusing. It should, however, squeeze by with indiscriminating audiences, for the direction and acting are fair and there is some suspense in waiting to see what will happen because of the disobedience of the Earthians. A routine romance is worked into the action. The picture is being packaged with "Attack of the 50-Foot Woman," another minor science-fiction picture, the review of which will be published next week:—

Richard Devon, chief of the United Nations Rocket Operations, faces heavy opposition to his satellite program, which had failed in early experiments. The opposition becomes stronger when a message falls to Earth from outer space and demands cessation of all probings into outer space lest the Earth be obliterated. News that Devon had been killed by cosmic rays from outer space stiffens the opposition, but when he strangely makes an appearance, the UN votes him the funds he needs. Meanwhile Dick Miller, an astronomer on Devon's staff, falls in love with Susan Mabot, a researcher, but he does not declare his love because of her romantic interest in Devon. Alone in his office, Devon becomes two bodies with two distinct personalities, his own, and one that assumes a defeatist attitude and advises the UN that he is abandoning the project. Miller, now aware of Devon's dual personality, makes an impassioned speech to the UN and turns certain defeat into victory. Three separate rockets finally are sent into outer space where they merge and become an orbit-traveling satellite. Devon assumes command and directs the satellite to certain destruction to the bewilderment of his crew. But Miller, who knew the answer, explains Devon's condition to Susan and to Eric Sinclair, the space ship's doctor. For a brief moment Devon returns to his original personality and attempts to make violent love to Susan. But Miller saves her from him and then fights Devon for control of the ship. He is victorious, saving the satellite and its human cargo, including the girl he loves.

Roger Corman produced and directed it from a screenplay by Lawrence Louis Goldman, based on a story by Irving Block and Jack Rabin.

Family.

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THE UA POSITION ON TV SALES

In a recent series of articles concerning the sale of post-1948 pictures to television, the New York *Herald-Tribune* quoted a number of industry executives who were highly critical of United Artists' latest sale of 65 post-1948 pictures, 26 of which are British-made imports that have not been released theatrically in this country, and 39 of which are made up mainly of 1955 and 1956 program pictures, which were released to the theatres.

Robert Benjamin, UA's board chairman, and Arthur B. Krim, president, took exception to the attacks on their company in a statement that was published in the Sunday, May 11 issue of the *Tribune*.

In rebuttal, the statement points out that United Artists was amongst the last of the motion picture companies to release any films to television, and that, of the 8,900 theatrical films that have been made available to TV, more than half were provided by UA's major competitors. All told, United Artists has released to television a total of only 163 films, of which fewer than 75 are American-made productions.

The statement points also to the year 1948 as an artificial date that has nothing to do with the quality of the films nor with the rating pictures achieve on television, and it adds that the companies that now state that they will not release post-1948 film to TV are contractually unable to do so unless they negotiate a deal with the talent guilds in Hollywood, "which they have tried to do, so far without success."

"United Artists," continues the statement, "has no pre-1948 films. Therefore, our competitors suggest that we withhold all films from television while they release literally thousands of films to television. United Artists has an obligation to its producers and to its banks to release certain films to television. By living up to this obligation, UA has been able to fill the needs of exhibitors for important theatrical productions and to pour all of its resources, including television revenues, into the production of the biggest theatrical program in its history — now over \$60,000,000."

United Artists' position, as stated by Benjamin and Krim, is not without merit, and it certainly deserves the thoughtful consideration of all industryites who feel inclined to single out the company for criticism because of its sales to TV.

A very valid point made by the UA executives in objecting to the criticism of other film company executives is that the year 1948 is an artificial cut-off date that has absolutely nothing to do with the quality of the films or with their ability to attract a huge TV audience. Many of the pre-1948 pictures are unforgettable classics with impressive casts and have achieved very high TV ratings.

It is to be noted that among those quoted by the *Tribune* as deploring UA's recent sale of post-1948 films are executives of Columbia, MGM and 20th Century-Fox. It so happens that these three companies still retain full control of their pre-1948 backlogs in that they license their films to TV outlets for a certain period of years. In the case of Warners, Paramount and RKO, their backlogs were sold outright to TV syndicators and they no longer can control their disposition.

In view of the strong criticism made of United Artists by these executives, one could say to Columbia, MGM and 20th Century-Fox that, since their pre-1948 pictures, when telecast, are just as damaging to theatre attendance as are the post-1948 films, they could alleviate the situation by calling an immediate halt to the further licensing to TV of their pre-1948 films.

This, of course, would be a somewhat unfair request because similar restrictions could not be imposed on Paramount and Warners, which no longer control their backlogs. By the same reasoning, however, it is just as unfair for these executives to criticize United Artists while their own companies blandly continue to license to television pre-1948 pictures that, in many cases, are far more damaging to theatre attendance than any of the post-1948 films included in the most recent UA television package.

HARRISON'S REPORTS, as is well known to its readers, has been foremost among the trade papers in its condemnation of the sale of theatrical pictures to television, and it long ago accurately predicted the disastrous results such sales would have on the motion picture industry as a whole. It does not in any way condone the sales made by United Artists to television, but it will say that the company is no more guilty than the other distributors of a great disservice to the industry and should not, therefore, be singled out for criticism.

CLEARANCE OVER TV ON ALLIED AGENDA

While on the subject of TV sales, it is indeed interesting to note that all aspects of the problem will be up for consideration at National Allied's regular Spring board meeting, which will be held in the Sheraton Belvedere Hotel, Baltimore, Md., on May 27 and 28.

In a current bulletin concerning the meeting, Abram F. Myers, Allied's board chairman and general counsel, had this to say, in part, on the subject:

"There are some Allied men who deem it hopeless to make further attempts to secure commitments or assurances from the film company heads that they will make no more pictures available to television.

(Continued on back page)

"The Old Man and the Sea" with Spencer Tracy

(Warner Bros., Special; time, 86 min.)

As a novelette, Ernest Hemingway's "The Old Man and the Sea" won great literary honors. As a motion picture, it probably will be hailed by many critics as an artistic triumph and, as such, should go over very well with the art house trade. If exhibited in the general run of theatres, however, it probably will prove to be a commercial dud, for it is doubtful whether its off-beat ingredients will appeal to the great mass of movie-goers, particularly the teenagers. Militating against its acceptance by the rank-and-file picture-patrons is the slow pace and the slender story which, except for a few brief scenes, concentrates solely on a luckless old Cuban fisherman in a tiny skiff, and on his three-day struggle to triumph over a giant 1500-pound marlin, which he had hooked. There is much that is fascinating and exciting in the contest between the old man and the fish, and there is considerable drama in his victory, which proves to be hollow when he is unable to prevent scavenger sharks from reducing his prize to a skeleton as he tows it back to port, but the action is so prolonged and repetitious that it tends to become somewhat tiresome. Spencer Tracy does a very fine job as the weary but proud old fisherman who accepts his ill luck with dignity, and a most impressive performance is given by little Felipe Pazos, as a kindhearted boy who has faith in the old man's ability and who looks out after his welfare. Worthy of special mention is the exceptional photography, in Warnercolor. Some of the shots are breathtaking in their beauty. On the whole, however, it is a picture that will appeal chiefly to those who seek deep significance and the unusual in their film fare.

Set in a Cuban fishing village, the story presents Tracy as an old fisherman who had gone 84 days without a catch and who is looked upon by other fishermen either with sadness or contempt. His only loyal friend is Felipe, a 12-year-old boy, who had faith in his ability and encourages him daily as he sets out to sea in his skiff. One day the old man hooks a giant marlin and, determined to prove his ability and justify the faith his little friend had in him, he endures a three-day struggle with the huge fish until he finally succeeds in harpooning it to death. Lashing the monster fish to the side of his skiff, he proudly sets sail for home, but his victory turns into a heartache when sharks start tearing at his prize and reduce it to a skeleton, despite his valiant efforts to fight them off. He reaches port weary and heartbroken, but the gigantic skeleton of the marlin, still lashed to the skiff, is noticed by all the other fishermen and wins him their admiration.

It was produced by Leland Hayward and directed by John Sturges from a screenplay by Peter Viertel, Family.

"Dangerous Youth" with an all-British cast

(Warner Bros., June 7; time, 98 min.)

Ordinary program entertainment is offered in this over-long British-made melodrama, which treats with juvenile delinquency. At best, it deserves no better fate than the lower half of a double bill, but the running time is much too long for the purpose and could stand some judicious cutting. Dealing with the activities of the swaggering leader of a group of Liverpool juvenile hoodlums, and with his innocent involvement in an accidental death and murder after he is drafted into the army, the story, aside from being routine, is too contrived and unbelievable to be dramatically effective. Frankie Vaughan is not too convincing in the somewhat unsympathetic leading role, but it should be pointed out that he, as well as the other players, were up against an improbable script. Vaughan sings several rock-and-roll songs in a style that is similar to that of Elvis Presley. The photography is good, but much of it is in a low key:—

Vaughan, leader of a gang of young hoodlums, wins first prize singing in an entertainment contest, besting Carol

Lesley, a blonde contestant. Carol takes the loss with bad grace but is drawn to Vaughan when he makes a play for her. Shortly thereafter, Vaughan is drafted into the army along with Ray Jackson, one of his pals, and he gets into several scrapes because of the actions of Michael Ripper, a troublesome fellow recruit. George Baker, an understanding Army Chaplain, takes an interest in Vaughan and uses his influence to have him promoted to lance-corporal. During certain tests, Ripper, to undermine Vaughan's increasing popularity, plants fake instructions that send Vaughan and his squad into a dangerous minefield. There, Jackson makes a wrong move and is killed by a mine. Officers investigating the accident refuse to believe Vaughan's claim of having received faked instructions. Later, he discovers that Ripper was responsible. They get into a fight and Ripper pulls a gun, but during the struggle Ripper shoots himself. Vaughan flees from the camp and takes refuge with Carol in Liverpool. The Chaplain traces him there and is eventually instrumental in inducing him to surrender. At this point Ripper dies from his wounds and Vaughan finds himself charged with his murder. Vaughan is cleared, however, when the Chaplain, following up a clue, obtains the true story of what had happened from a buddy of the dead Ripper. His innocence established, Vaughan marries Carol and decides to make the Army his career.

It was produced by Anna Neagle and directed by Herbert Wilcox from a story and screenplay by Jack Trevor Story.

Adult fare.

"Attack of the 50 Ft. Woman" with Allison Hayes and William Hudson

(Allied Artists, May 18; time, 66 min.)

A minor science-fiction program picture, which Allied Artists is packaging with "War of the Satellites" (reviewed last week) for an exploitation double bill. Produced on a low budget, it will have to depend on the exploitation value of its title to draw movie-goers to the box-office, for little imagination has gone into the presentation of its fantastic and mildly interesting story, which centers around an unbalanced woman who grows 50 feet tall overnight and snuffs out the life of her philandering husband before she is shot to death herself. The direction and acting are so-so. A satellite and a 30-foot monster from outer space are worked into the weird action. The photography is acceptable:—

Allison Hayes, released from a sanitarium where she had been sent for a mental ailment because William Hudson, her husband, was carrying on with Yvette Vickers, another woman, is racing her car across the California desert when she sees an enormous satellite land. A huge figure emerges and tries to grab her but she escapes. She tells her story to her husband and to George Douglas, the sheriff, and Roy Gordon, her doctor, but it is so fantastic that they think she is suffering from hallucinations. Hudson wants her committed to an asylum so that he can get her money and carry on with Yvette unhampered. Allison, however, persuades Hudson to return to the scene with her. The monster reappears and captures her, but Hudson escapes. Later, Allison is discovered on the roof of the pool house at her palatial home, suffering from ray burns that had transformed her into a 50-foot woman. The doctor and a friend are compelled to chain her to hold her in her room, but the monstrous woman keeps calling for her husband. Meanwhile Hudson and Yvette plot Allison's death. The sheriff and his aides verify Allison's story when they find the giant man in the desert, where he had attacked them. Allison, seemingly sensing her husband's plans, finally breaks loose from her chains, tears down the house as she escapes and smashes the tavern hideout of her husband and his paramour. Yvette is killed but Hudson runs down the highway. Allison catches him in one giant hand and crushes him to death before she herself is shot dead by the sheriff.

Bernard Woolner produced it and Nathan Hertz directed it from a screenplay by Mark Hanna.

Adult fare.

**"The Case Against Brooklyn" with
Darren McGavin and Maggie Hayes**
(Columbia, June; time, 82 min.)

Better than average program fare is offered in this melodrama about a vicious gambling syndicate and police corruption. If the cast names had more marquee strength it could serve as the top feature on a double bill. Centering around an opportunistic rookie policeman who is secretly assigned by his superiors to act as an undercover agent and obtain incriminating evidence against both the syndicate and crooked cops, the story itself covers familiar ground, but it has been developed in an interesting, documentary-like fashion and offers plenty of suspense and excitement. The action, however, is frequently violent and brutal. The direction and acting are very good, and so is the photography:—

When a courageous newspaper reporter discloses that a bookmaking ring is running rampant in Brooklyn with the aid of crooked police officials, the district attorney and police commissioner decide to break up the racket with the aid of young police rookies who had not yet learned the meaning of corruption. Darren McGavin and Brian Hutton, his pal, are among the rookies chosen, and Peggy McCay, McGavin's wife, looks upon the assignment with pride. McGavin is instructed to rent a bachelor apartment in the troublesome district and to cultivate the friendship of Maggie Hayes, whose husband, a garage owner, had committed suicide because of inability to meet his gambling debts. McGavin manages to start a courtship with Maggie and to learn the location of a "horse room" operated by Nestor Paiva. Taking an unnecessary risk, McGavin arranges to have Paiva's telephone wires tapped by Hutton, who is killed in the process by a crooked detective, who in turn commits suicide when McGavin forcibly hauls him before the commissioner. In the events that follow, McGavin tries to pump information from Maggie about the causes behind her husband's suicide, but Maggie, fearful of Naiva's goons, refuses to talk. Complications arise when Maggie, now in love with McGavin, accidentally discovers that he is a married man as well as a cop. Disillusioned, she gets drunk and inadvertently reveals this information to Warren Stevens, a top man in the gambling syndicate. Under Stevens' direction a bomb is planted cleverly in McGavin's home, but the plan goes wrong when the explosion kills his wife instead. Angered beyond reason, McGavin sets out to avenge his wife's murder and, after a series of hair-raising happenings, manages to smash up the gambling ring by trapping its leaders.

It was produced by Charles H. Schneer and directed by Paul Wendkos from a screenplay by Raymond T. Marcus, based on a story by Ed Reid.

Adults.

**"Voice in the Mirror" with Richard Egan,
Julie London and Arthur O'Connell**
(Univ.-Int'l, August; time, 102 min.)

The problem of chronic alcoholism is given an effective treatment in this tense drama, which deals with the dilemma faced by habitual drunkards and their efforts to help effect a cure for themselves through mutual trust and faith. No mention is made of Alcoholics Anonymous in the story, but one cannot help thinking of that organization as he views the proceedings. The picture has its shortcomings in that it tends to be more of a preachment than an entertainment, but this is overcome to a great extent by the impressive direction and acting, and by the story's semi-documentary treatment, which gives it a realistic quality. Richard Egan does fine work as a drunkard who tries desperately to stop drinking so as to regain his confidence and his rightful place in society, and an equally impressive performance is turned in by Arthur O'Connell as a former teacher whose inability to give up drink had ruined his career and home life. A sensitive acting job is delivered by Julie London as Egan's understanding but long-suffering wife. There is considerable dramatic impact in many of the situations, particularly those in which Egan suffers frustrating disap-

pointments in his sincere efforts to help himself and others:—

Emotionally upset by the death of his infant daughter, Egan, a commercial artist, had become addicted to drink, tolerated by Julie, from whom he frequently stole money to go on a drunken spree. One day he ends up in the drunk tank, where he meets Harry Bartell, another alcoholic, who informs him that he had once stayed sober for almost two years through spiritual help. Later, when Walter Matthau, his doctor and close friend, warns him that alcohol is beginning to affect his brain, Egan tries to find Bartell. In searching for him, he meets up with O'Connell, a pathetic old man who had been an habitual drunkard for 20 years. By observing O'Connell, Egan begins to think that the only persons who can help drunks are other drunks. He speaks to other alcoholics in bars, jails and street-corners and gathers a small group of six who agree to try to help one another. They make good progress until one attempts suicide because he could not live up to Egan's standards, and O'Connell, upset by an emotional problem, resumes his drinking. His spirit crushed by these happenings, Egan finds need for a drink and returns home for the necessary money. He changes his mind when he finds Bartell waiting for him and pleading to be helped. They leave together to find O'Connell and to start a brotherhood of men who will find aid and comfort in one another. Skipping to ten years later, the story ends with Egan, now prosperous and happy, attending a meeting of fellow alcoholics who had gathered to pay him tribute for his aid and counsel throughout the years.

It was produced by Gordon Kay and directed by Harry Keller from a screenplay by Larry Marcus.

Adult fare.

"Hell Drivers" with an all-British cast
(Rank Film Distr., May; time, 91 min.)

There is never a dull moment in this highly exciting British-made melodrama, which ought to go over very well with the action fans in this country. Dealing with the dangerous rivalry among a group of tough truck-drivers who work for a haulage company on a bonus basis, the action is packed with thrills and keeps one on the edge of his seat because of the breathtaking manner in which the drivers jockey for position while driving their huge ten-ton trucks along dangerous roads at breakneck speeds. It is a virile, lusty entertainment, with romantic interest and plenty of villainous doings before justice triumphs over evil. The photography is excellent:—

Concealing his past, Stanley Baker, just out of prison, obtains a job as a truck driver with a haulage company managed by William Hartnell, an unscrupulous man, who paid the men on a bonus system, depending on the number of runs they made each day between a gravel pit and a construction site. Baker soon clashes with Patrick McGoohan, the bullying foreman, who sets the pace for the other drivers and who resorts to all sorts of dirty tricks to make the most runs. Baker finds a friend in Herbert Lom, a fellow-driver, who despised McGoohan and who was in love with Peggy Cummings, Hartnell's pretty secretary. Peggy, however, falls in love with Baker and creates a problem for him in his relationship with Lom. In the complicated events that follow, the hard feelings between Baker and McGoohan become intensified, and Lom, in an effort to help Baker outwit the foreman, is forced off the road by that worthy and dies from his injuries. Baker determines to avenge Lom's death and at the same time learns from Peggy that McGoohan and Hartnell were using the bonus system to cheat the drivers out of their rightful earnings. Learning that their fakery had been discovered, McGoohan and Hartnell attempt to dispose of Baker by forcing his truck off a road and over a cliff. They fall to their own deaths, however, when Baker outmaneuvers them. It all ends with a relieved Peggy in Baker's arms.

It was produced by S. Benjamin Fisz and directed by C. Raker Endfield, who collaborated on the screenplay with John Kruse.

Adult fare.

They think that as an alternate, and without abandoning the position against any pictures for TV, the smart thing now would be to seek extensive clearances over television, the duration thereof to take into account the purpose to protect the theatres, which charge admission prices, against the unfair competition of free television (or, should PAY-TV come to pass, a very cheap form of entertainment). Included in such an arrangement would be the right of the theatres to advertise that the pictures shown by them will not appear on TV for the amount of time provided in the clearance agreements."

This paper, which has long been beating the drums for adequate clearance over television, is indeed gratified to learn that Allied's board plans to concentrate on the matter. If such clearance can be worked out, it will serve not only to diminish the TV competition but also to give exhibitors some measure of hope for the future.

**"King Creole" with Elvis Presley,
Carolyn Jones and Dean Jagger**
(Paramount, July; time, 116 min.)

A good but somewhat unpleasant adult melodrama, marked by an impressive performance by Elvis Presley, whose acting shows considerable improvement with each succeeding picture. Set in New Orleans, the story is a tense and dramatic account of a young man who seeks to better his lot as a night-club entertainer but who comes up against problems because of the machinations of a vicious gangster who seeks to "own" him, and because of the objection of a timid father, who opposes the career he had chosen. His problems are compounded when he becomes infatuated with the gangster's unhappy girl-friend, most effectively played by Carolyn Jones, after falling in love with Dolores Hart, a "good" girl. Much of the action is tough and brutally vicious. Presley, whose characterization has the touch of a hoodlum, manages to retain some measure of audience sympathy because of decent traits. Worked into the lengthy but interesting proceedings are about ten songs that range from rock-and-roll to ballads, with Presley delivering them in his well known style. The settings and the photography are fine:—

Presley, a bitter young man who had been flunked out of high school, works as a bus boy in a cheap night-club owned by Walter Matthau, a racketeer. There, he meets Carolyn, Matthau's mistreated girl-friend, when he rescues her from a pawing hoodlum. One night Matthau sadistically compels Presley to get up on the stage and sing. He proves to be so good that Paul Stewart, owner of a rival club, hires him. Presley accepts the job over the objections of Dean Jagger, his timid father, who permitted himself to be pushed around by others. He proves to be a huge success and is most happy with this lot, particularly with his new-found romance with Dolores, a soda fountain clerk. Complications arise, however, when Matthau decides that he wants Presley to work for him. This leads to a series of events in which Vic Morrow, one of Matthau's goons, tricks Presley into joining a plot to beat up and rob his father's employer, who had been mistreating Jagger. Through an error, Jagger is beaten up and sent to a hospital. Matthau uses this turn of events to force Presley to quit Stewart and work for him lest he tell his father of his son's role in the holdup. More complications arise when Jagger, out of the hospital, recognizes Morrow as his attacker and threatens to go to the

police. Matthau stops him by revealing Presley's involvement. Enraged by this disclosure, Presley gives Matthau a severe beating and goes into hiding with Carolyn, who had aided him. Matthau eventually locates them and shoots to kill. He murders Carolyn, but Presley escapes harm when a mute hoodlum he had befriended sacrifices his life to kill Matthau. It ends with Presley resuming his career in Stewart's night-club, where he is reunited with his father.

It was produced by Hal Wallis and directed by Michael Curtiz from a screenplay by Herbert Baker and Michael V. Gazzo, based on the novel, "A Stone for Danny Fisher," by Harold Robbins. Adults.

**"The Vikings" with Kirk Douglas, Tony Curtis,
Ernest Borgnine and Janet Leigh**
(United Artists, July; time, 114 min.)

Superbly photographed in Technirama and Technicolor, and produced on a lavish and highly spectacular scale, "The Vikings" is a seething action drama that centers around the warring, barbaric Norsemen who terrorized Europe a thousand years ago. Its eventful story, which seems to have enough plot for two or three pictures, has little appeal to the emotions, but it grips one's attention throughout because the screen constantly bristles with exciting and explosive action, stark barbarism, scenes of revelry and debauchery, stupendous battle sequences and, to boot, romantic interest. Some of the action is, in fact, so brutal and gory that it may cause the squeamish to wince. In keeping with the picture, which is more melodramatic than credible, the direction is vigorous and the acting flamboyant. Most of the action was shot in the Norwegian fjord country, making for backgrounds of majestic beauty. There are many outstanding situations that are worthy of special mention. Suffice it to say, however, that, all in all, the picture is a huge, roaring colorful spectacle, one that is chockful of exploitation elements and that should give fine satisfaction to the adventure and action fans.

Briefly, the complicated story casts Kirk Douglas as the son of Ernest Borgnine, the Viking chieftan, and Tony Curtis, as their slave, who had been captured as a boy. Neither Curtis nor his captors realized that he was the son of the former Queen of Northumbria, a small kingdom in England, whom Borgnine had violated during a raid 20 years previously. In the course of events, Douglas kidnaps Janet Leigh, daughter of the King of Wales, who was betrothed to Frank Thring, the present sadistic King of Northumbria. Douglas loses an eye in a clash with Curtis, who escapes to Northumbria with Janet, with whom he had fallen in love, and with Borgnine as his captive, after learning his true identity from a Northumbrian traitor who was cooperating with the Vikings. The sadistic King puts Borgnine to death in a wolf pit and cuts off one of Curtis' hands when he learns that Janet is in love with him. Curtis escapes back to the Vikings and persuades him to join forces with him in a raid on Northumbria to free Janet and to avenge his father's murder. A mighty assault on the castle ends in victory for the Vikings, after which Curtis and Douglas engage in a ferocious fight to the death for Janet, whom Douglas coveted for himself. The battle ends with Curtis the victor.

Jerry Bresler produced it and Richard Fleischer directed it from a screenplay by Calder Willingham, based on the novel by Edison Marshall. Family.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5732 Sabu and the Magic Ring—Sabu-Marshall	Dec. 1
5733 Up in Smoke—Bowery Boys	Dec. 22
5737 Oregon Passage—Ericson-Albright (C'Scope)	Jan. 12
5731 Hongkong Affair—Kelly-Wynn	May 11

1957-58

5801 Blonde Blackmailer—Arlen-Shaw	Jan. 19
5802 The Rawhide Trail—Reason-Gates	Jan. 26
5803 The Man from God's Country—Montgomery- Stuart (C'Scope)	Feb. 9
5805 In the Money—Bowery Boys	Feb. 16
5806 The Beast of Budapest—Milton-Thyssen	Feb. 23
5809 The Bride and the Beast—Austin-Fuller	Feb. 23
5808 Macabre—Prince-Backus-Whiye	Mar. 9
5814 Seven Guns to Mesa—Quinlivan-Albright	Mar. 16
5807 Cole Young, Gunfighter— Lovejoy-Dalton (C'Scope)	Mar. 30
5804 Hell's Five Hours—McNally-Gray	Apr. 13
5811 Quantrill's Raiders— Cochran-Robbins (C'Scope)	Apr. 27
5810 Dateline Tokyo—Long-Kobi	May 11
5817 War of the Satellites—Cabot-Miller	May 18
Attack of the 50 Foot Woman— Hayes-Hudson	May 18
5821 Bullwhip—Madison-Fleming (C'Scope)	May 25
5816 The Pagans—Foreign cast	June 1
New Orleans After Dark—Bourg-Lord	June 15
5815 Never Love a Stranger—Barrymore-Milan	June 22
5820 Snowfire—McGowan-Megowan	July 6
The Traitor—Robert Bray	July 13
5824 Frankenstein-1970—Karloff-Lund	July 20
Spy in the Sky—Steve Brody	July 20
5812 Cry Baby Killer—Nicholson-Mitchell	not set
5823 Gunsmoke in Tucson— Stevens-Tucker (C'Scope)	not set

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

213 Viking Women vs. Sea Serpent—Dalton-Cabot	Jan. 22
220 The Astounding She-Monster—Clarke-Duncan	Jan. 22
217 Jet Attack—Agar-Totter	Feb. 26
218 Suicide Battalion—Connors-Ashley	Feb. 26
221 Cool and the Crazy—Marlowe-Perreau	Mar. 12
222 Dragstrip Riot—Clarke-Lime	Mar. 12
301 Machine Gun Kelly—Bronson-Cabot	May 28
302 The Bonnie Parker Story—Provine-Hogan	May 28
215 Attack of the Puppet People—Agar-Hoyt	June 18
216 Terror from the Year 5000—Holden-Stratten	June 18
305 Hot Rod Gang—Ashley-Fair	June 25
306 High School Hellcats—Lime-Halsey	June 25
303 How to Make a Monster—Harris-Brinegar	July 2
304 War of the Colossal Beast—Pace Fraser	July 2
Tank Battalion—Kelly-Hellen	July 23

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Old Yeller—McGuire-Parker	Dec.
The Missouri Traveler—DeWilde-Merrill	Mar.
Snow White and the Seven Dwarfs—reissue	Apr.
Stage Struck—Fonda-Strasberg-Plummer	May
The Proud Rebel—Ladd-DeHavilland	June
The Light in the Forest—Parker-Corey	July
The Young Land—Wayne-Craig	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Aug.
The Story of Vickie—Romy Schneider	not set

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

219 Pal Joey—Sinatra-Hayworth-Novak	Dec.
225 The Long Haul—Mature-Dors	Dec.
226 The Hard Man—Madison-French	Dec.
227 Return to Warbow—Carey-McLeod	Jan.
228 The World Was His Jury—O'Brien-Freeman	Jan.
231 Bonjour Tristesse—Niven-Kerr (C'Scope)	Feb.
224 How to Murder a Rich Uncle—Coburn	Feb.
229 Going Steady—Bee-Reed	Feb.
232 Crash Landing—Merill-Davis	Feb.
234 Bitter Victory—Burton-Jurgens (C'Scope)	Mar.
233 Cowboy—Ford-Lemmon	Mar.
235 The True Story of Lynn Stuart—Palmer-Lord	Mar.

236	Screaming Mimi—Ekberg-Carey-Lee	Apr.
237	High Flight—Ray Milland (C'Scope)	Apr.
223	Paradise Lagoon—British cast	Apr.
239	This Angry Age—Perkins-Mangano	May
240	The Goddess—Stanley-Bridges	May
	Paratrooper—reissue	May
	Hell Below—reissue	May
242	The Case Against Brooklyn—McGavin-Hayes	June
243	Let's Rock—La Rosa-Newman	June
244	The Lineup—Wallach-Keith	June
	From Here to Eternity—reissue	June
230	The Bridge on the River Kwai—Holden-Guinness	Special
	Curse of the Demon—Andrews-Cummins	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

806	Jailhouse Rock—Presley-Tyler	Nov.
808	Don't Go Near the Water—Ford-Scala (C'Scope)	Dec.
811	The Seven Hills of Rome—Lanza (C'Scope)	Jan.
809	Raintree County—Taylor-Clift	Jan.
810	The Safecracker—Milland-Sterke	Jan.
816	All at Sea—Alec Guinness	Feb.
812	Underwater Warrior—Dailey-Kelly (C'Scope)	Feb.
817	I Accuse—Ferrer-Walbrook	Feb.
813	The Brothers Karamazov—Brynnner-Schell	Mar.
815	Saddle the Wind—Taylor-London	Mar.
814	The High Cost of Loving—Ferrer-Rowlands	Mar.
818	Merry Andrew—Kaye-Angeli (C'Scope)	Apr.
819	Handle With Care—Jones-Mitchell	Apr.
821	The Sheepman—Ford-MacLaine (C'Scope)	May
820	Cry Terror—Mason-Stevens	May
	The Law and Jake Wade—Taylor-Widmark (C'Scope)	June
	High School Confidential—Tamblin-Sterling	June
	The Haunted Strangler—Boris Karloff	June
	Fiend Without a Face—Thompson-Parker	June
	Imitation General—Ford-Elg	June
	Gigi—Caron-Jourdan (C'Scope)	July

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5709	Sad Sack—Lewis-Wayne	Dec.
5710	Spanish Affair—Kiley-Sevilla	Jan.
5713	Wild Is the Wind—Magnani-Quinn	Feb.
R5727	California—(reissue)	Feb.
R5728	Desert Fury—(reissue)	Feb.
R5729	Forest Rangers—(reissue)	Feb.
R5730	Wells Fargo—(reissue)	Feb.
5711	High Hell—Derek-Stewart	Mar.
5712	Desire Under the Elms—Loren-Perkins	Mar.
5714	Country Music Holiday—Carter-Levene	Mar.
R5732	Jumping Jacks—(reissue)	Mar.
R5726	Scared Stiff—(reissue)	Mar.
5115	St. Louis Blues—Cole-Kitt-Calloway	Apr.
5716	Teacher's Pet—Gable-Day	Apr.
R5725	Union Pacific—(reissue)	Apr.
R5724	Wild Harvest—(reissue)	Apr.
5717	Maracaibo—Wilde-Wallace	May
R5723	Northwest Mounted Police—(reissue)	May
R5722	Blaze of Noon—(reissue)	May
5718	Hot Spell—Booth-Quinn-MacLaine	June
5720	Space Children—Williams-Ray	June
5721	Vertigo—Stewart-Novak	June
5719	Another Time, Another Place—Turner-Johns-Sullivan	June
5733	Colossus of New York—Marpin-Powers	June
5734	King Creole—Presley-Jones	July
5735	Rock-a-bye Baby—Lewis-Maxwell	July
5736	The Matchmaker—Booth-Perkins	Aug.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

	One Way Out—Adams-Brook	Dec.
	Across the Bridge—Rod Steiger	Jan.
	The Bolshoi Ballet—Galina Ulanova	Jan.
	Smiles of a Summer Night—Swedish-made	Feb.
	Secret Place—Lee-Lewis-Brooke	Feb.
	Campbell's Kingdom—Bogarde-Baker	Mar.
	The One that Got Away—Hardy-Kruger	Apr.
	Hell Drivers—Baker-Lom-Cummins	May
	Robbery Under Arms—Finch-Lewis	May
	Dangerous Exile—Jourdan-Lee	June
	Rooney—Fitzgerald-Gregson	June
	Night Ambush—Bogarde-Goring	July
	Windom's Way—Finch-Ure	July

Republic Features

(1740 Broadway, New York 19, N. Y.)

5704	Hell Ship Mutiny—Hall-Carradine	Dec. 6
5705	Gunfire at Indian Gap—Ralston-Macready (Naturama)	Dec. 13
5706	The Fighting Wildcats—Brasselle-Callard	Dec. 27
5707	Outcasts of the City—Massen-Hutton	Jan. 10
5602	Battle Shock—Meeker-Rule	Jan. 15
5708	Scotland Yard Dragnet—Culver-Roc	Jan. 24
5709	International Counterfeiters—Howard-Garden	Jan. 31
5712	The Notorious Mr. Monks—Robertson-Kelly (Naturama)	Feb. 28
5713	Strange Case of Dr. Manning—Randall-Gynt	Mar. 21
	The Sceptre and the Mace—Documentary (29 m.)	Apr. 2
5711	Juvenile Jungle—Allen-Welles	Apr. 24
5710	Young and Wild—Evans-Marlowe	Apr. 24
	Satan Satellites—Reed-Collier	May 12
	Missile Monsters—Reed-Collier	May 12
	Man or Gun—Carey-Totter (Naturama)	May 30
	The Man Who Died Twice—Cameron-Ralston	June 6

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

751-8	Kiss Them for Me—Grant-Mansfield	Dec.
802-9	Peyton Place—Turner-Nolan (C'Scope)	Dec.
803-7	The Enemy Below—Mitchum-Jurgens (C'Scope)	Jan.
806-0	Escape from Red Rock—Donlevy-Flippen (Regalscope)	Jan.
807-8	Diamond Safari—McCarthy-McDowell (Regalscope)	Jan.
801-1	A Farewell to Arms—Jones-Hudson (C'Scope)	Feb.
808-6	Gift of Love—Bacall-Stack (C'Scope)	Feb.
810-2	Plunder Road—Raymond-Morris (Regalscope)	Feb.
816-9	Beautiful But Dangerous—Lollabrigida-Alda	Feb.
817-7	Count Five and Die—Hunter-Duringer (C'Scope)	Mar.
815-1	Ambush at Cimarron Pass—Brady (Regalscope)	Mar.
865-6	Song of Bernadette—reissue	Mar.
805-2	Sing! Boy, Sing!—Sands-Gentle (C'Scope)	Mar.
809-4	Cattle Empire—McCrea-Talbott (C'Scope)	Apr.
813-6	The Long Hot Summer—Newman-Woodward (C'Scope)	Apr.
814-4	The Young Lions—Brando-Clift-Martin (C'Scope)	Apr.
818-5	Flaming Frontier—Bennett-Davis (Regalscope)	Apr.
819-3	Ten North Frederick—Cooper-Parker (C'Scope)	May
836-7	Thundering Jets—Reason-Foran (Regalscope)	May
804-5	Fraulein—Wynter-Ferrer (C'Scope)	May
	Showdown at Boot Hill—Bronson-Horton (Regalscope)	May
812-8	From Hell to Texas—Murray-Varis (C'Scope)	June
821-9	The Fly—Hedison-Owens (C'Scope)	June
822-7	Space Master X7—Williams-Thomas (Regalscope)	June
823-5	Gang War—Bronson-Taylor (Regalscope)	June
	The Bravados—Peck-Collins (C'Scope)	July
	Sierra Baron—Keith-Jason (C'Scope)	July
	Naked Earth—Greco-Todd (C'Scope)	July
	Desert Hell—Keith-Hale (Regalscope)	July
	The Barbarian—John Wayne (C'Scope)	not set
826-8	Wolf Dog—Jim Davis (Regalscope)	not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	Legend of the Lost—Wayne-Loren	Dec.
	Man on the Prowl—Powers-Best	Dec.
	The Dalton Girls—Edwards-Anders	Dec.
	The Quiet American—Murphy-Redgrave	Jan.
	Cross-up—Parks-Smith	Jan.
	Gun Fever—Stevens-Davi	Jan.
	Witness for the Prosecution—Laughton-Power-Dietrich-Lancaster	Feb.
	Fort Bowie—Johnson-Harrison	Feb.
	Lost Lagoon—Lynn-Barry	Feb.
	Paths of Glory—Douglas-Meeker	Mar.
	Ride Out for Revenge—Calhoun-Grahame	Mar.

Steel Bayonet—Genn-Moore Mar.
 Run Silent, Run Deep—Gable-Lancaster Apr.
 Paris Holiday—Hope-Fernandcl Apr.
 Return of Dracula—Lederer-Eberhardt Apr.
 The Flame Barrier—Franz-Crowley Apr.
 Edge of Fury—Higgins-Holmes May
 God's Little Acre—Ryan-Ray-Louise May
 Fort Massacre—Joel McCrear May
 Toughest Gun in Tombstone—George Montgomery .. May
 Island Women—Windsor-Edwards May
 Thunder Road—Mitchum-Barry May
 Lost City of Gold—Lone Ranger June
 Wink of an Eye—Dowling-Kidd June
 The Vikings—Douglas-Curtis-Leigh July
 Kings Go Forth—Sinatra-Wood July
 I Bury the Living—Boone-Bikel July

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5805 The Monolith Monsters—Williams-Albright... Dec.
 5806 Love Slaves of the Amazon—Taylor-Segale... Dec.
 5807 My Man Godfrey—Allyson-Niven Dec.
 5808 The Violators—Arthur O'Connell Dec.
 5809 This is Russia—Documentary Jan.
 5810 All Mine to Give—Johns-Mitchell Jan.
 5811 The Tarnished Angels—
 Hudson-Malone (C'Scope) Jan.
 5812 Man in the Shadow—
 Chandler-Welles (C'Scope) Jan.
 5813 The Girl Most Likely—Powell-Andes Feb.
 5814 Flood Tide—Nader-Borchers (C'Scope) Feb.
 5815 Touch of Evil—Heston-Leigh-Welles Feb.
 5816 I Married a Woman—Gobel-Dors Mar.
 5817 The Lady Takes a Flyer—
 Turner-Chandler (C'Scope) Mar.
 5818 Damn Citizen—Andes-Hayes Mar.
 5886 The Mark of the Hawk—Poitier-Kitt Mar.
 5819 The Female Animal—Lamarr-Nader (C'Scope) . Apr.
 5820 Day of the Badman—
 MacMurray-Weldon (C'Scope) Apr.
 5821 Summer Love—Saxon-Meredith Apr.
 5822 The Big Beat—Reynolds-Martin Apr.
 5823 Girls on the Loose—Corday-Milan May
 5824 Live Fast, Die Young—
 Murphy-Eberhardt May
 5825 Winchester '73—reissue May
 5826 Criss Cross—reissue May
 5827 The Horror of Dracula—Cushing-Gough June
 5829 This Happy Feeling—
 Reynolds-Jurgens (C'Scope) June
 5828 The Thing That Couldn't Die—
 Reynolds-Martin June
 5830 A Time to Love and a Time to Die—
 Gavin-Pulver (C'Scope) July
 5831 Kathy O'—Duryea-McCormack (C'Scope) July
 5832 Last of the Fast Guns—
 Mahoney-Roland (C'Scope) July
 5833 Twilight for the Gods—Hudson-Charisse Aug.
 5835 Voice in the Mirror—Egan-London (C'Scope) Aug.
 5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

709 Jamboree—Rock and Roll stars Dec. 7
 710 The Green-Eyed Blonde—Oliver-Reynolds ... Dec. 14
 5910 The Forbidden Desert—
 Documentary (45 m.) Dec. 21
 711 Sayonara—Brando-Buttons-Taka Dec. 28
 712 The Deep Six—Ladd-Foster Jan. 18
 713 Fort Dobbs—Walker-Mayo Feb. 8
 714 Darby's Rangers—Choureaux-Garner Feb. 22
 716 Lafayette Escadrille—Hunter-Choureaux Mar. 22
 717 Marjorie Morningstar—Kelly-Wood Apr. 5
 715 Chase a Crooked Shadow—Todd-Baxter Apr. 19
 718 Stakeout on Dope Street—Wexler-Haze May 3
 719 Violent Road—Keith-Zimbalist May 10
 720 The Left Handed Gun—Newman-Milan May 17
 721 Manhunt of the Jungle—Robin Hughes May 24
 722 Too Much Too Soon—Flynn-Malone May 31
 723 Dangerous Youth—Baker-Vaughan June 7
 724 No Time for Sergeants—Andy Griffith July 5
 725 Indiscreet—Grant-Bergman July 26

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

2852 Salute to Hollywood—
 Screen Snapshots (10½ m.) Jan. 2
 2553 Candid Microphone No. 5 (reissue) (11 m.) . Jan. 2
 2606 The Family Circus—
 Favorite (reissue) (6½ m.) Jan. 16
 2511 Trees and Jamaica Daddy—
 Ham & Hattie (7 m.) Jan. 30
 2607 The Foxy Pup—Favorite (reissue) (6½ m.) . Feb. 6
 2608 The Popcorn Story—
 Favorite (reissue) (6½ m.) Feb. 20
 2954 Bill Hardy's—
 Cavalcade of B'way (reissue) (9½) Feb. 20
 2512 Sailing and Village Band—
 Ham & Hattie (7 m.) Feb. 27
 2853 Rock 'em Cowboy—Screen Snapshots (9 m.) . Mar. 6
 2554 Candid Microphone No. 6—
 reissue (9½ m.) Mar. 6
 2755 Magoo's Young Manhood—
 Mr. Magoo (7 m.) Mar. 13
 2803 Harlem Magicians—Sports (10 m.) Mar. 27
 2609 Dr. Bluebird—Favorite (reissue) (8 m.) ... Mar. 30
 2610 Georgie and the Dragon—
 Favorite (reissue) (7 m.) Apr. 3
 2756 Scoutmaster Magoo—Mr. Magoo (6½ m.) .. Apr. 10
 2955 Casa Seville—Cavalcade of B'way (10 m.) .. Apr. 17
 2804 Rasslin' Rockets—Sports (9 m.) Apr. 24
 2611 Wonder Gloves—
 Favorite (reissue) (6½ m.) Apr. 24
 2555 Candid Microphone No. 1
 (reissue) (10½ m.) May 1
 2757 The Explosive Mr. Magoo—
 Mr. Magoo (6 m.) May 8
 2612 A Boy and His Dog—
 Favorite (reissue) (7 m.) May 22
 2854 Hollywood Star Festival—Special (8½ m.) .. May 29
 2805 Show Dog Champs—Sports May 29
 2758 Magoo's Three-Point Landing—
 Mr. Magoo (6½ m.) June 5
 2613 Happy Tots—Favorite (reissue) (7 m.) June 5
 2956 The Embers—
 Cavalcade of B'way (reissue) (9 m.) June 12
 2614 The Oompahs—Favorite (reissue) (7 m.) ... June 19
 2855 Glamorous Hollywood—Special June 26
 2806 Game Fishing in the West Indies—Sports... June 26

Columbia—Two Reels

2140 Batman and Robin—Serial (reissue) Jan. 9
 2433 Jitter Bughouse—
 Joe de Rita (reissue) (17 m.) Jan. 16
 2442 Wonders of Chicago—
 Musical Travelark (16½ m.) Jan. 30
 2424 A Slip and a Miss—
 Hugh Herbert (reissue) (16 m.) Feb. 6
 2404 Quiz Whiz—3 Stooges (15½ m.) Feb. 13
 2434 How Spry I Am—
 Andy Clyde (reissue) (18 m.) Mar. 6
 2425 Wha' Happen—
 Vera Vague (reissue) (16½ m.) Apr. 3
 2405 Fifi Blows Her Top—3 Stooges (16½ m.) .. Apr. 10
 2435 A Star is Shorn—
 Danny Webb (reissue) (17 m.) Apr. 24
 2160 The Iron Claw—Serial (reissue) (15 ep.) .. Apr. 24
 2426 Open Season for Saps—
 Favorite (reissue) (18 m.) May 15
 2406 Pies and Guts—3 Stooges (16½ m.) June 12
 2436 Two Local Yokels—
 Favorite (reissue) (17 m.) June 19

Metro-Goldwyn-Mayer—One Reel

C-935 Happy Go Ducky—
 C'Scope Cartoon ((7 m.) Jan. 3
 W-967 The Milky Way—
 Cartoon (reissue) (8 m.) Jan. 17
 W-968 The Midnight Snack—
 Cartoon (reissue) (9 m.) Jan. 31
 C-936 Sheep Wrecked—C'Scope Cartoon (7 m.) . Feb. 7
 W-969 Cock-A-Doodle Dog—
 Cartoon (reissue) (7 m.) Feb. 21
 C-937 Royal Cat Nap—C'Scope Cartoon (7 m.) .. Mar. 7
 W-970 Casanova Cat—Cartoon (reissue) 7 m.) .. Mar. 7
 W-971 Daredveil Droopy—
 Cartoon (reissue) (6 m.) Mar. 21
 C-938 Mutts About Racing—
 C'Scope Cartoon (7 m.) Apr. 4

W-972 Jerry and the Goldfish—
Cartoon (reissue) (7 m.)Apr. 11
C-939 Vanishing Duck—C'Scope Cartoon (7 m.) .May 2
W-973 Droopy's Good Deed—
Cartoon (reissue) (7 m.)May 2
W-974 Jerry's Cousin—Cartoon (reissue) (7 m.) .May 16
C-940 Robin Hoodwinked—
C'Scope Cartoon (7 m.)June 6
W-975 Symphony in Slang—
Cartoon (reissue) (7 m.)June 13
C-941 Droopy Leprechaun—
C'Scope Cartoon (7 m.)July 4
W-976 Sleepy-Time Tom—
Cartoon (reissue) (7 m.)July 4
W-977 His Mouse Friday—
Cartoon (reissue) (7 m.)July 25
C-942 Tot Watchers—C'Scope Cartoon (7 m.) Aug. 1
W-978 Puss 'N' Toots—Cartoon (reissue) (7 m.) Aug. 8

Paramount—One Reel

P17-5 Dante Dreamer—Noveltoon (6 m.)Jan. 3
B17-2 Heir Restorer—Casper (6 m.)Jan. 24
P17-6 Sportickles—Noveltoon (6 m.)Feb. 14
B17-3 Spook and Span—Casper (6 m.)Feb. 28
P17-2 Grateful Gus—Noveltoon (6 m.)Mar. 7
H17-2 Frighty Cat—Herman & Katnip (6 m.) ...Mar. 14
B17-4 Ghost Writers—Casper (7 m.)Mar. 28
P17-8 Finnegan's Flea—Noveltoon (7 m.)Apr. 4
B17-5 Which is Witch—Casper (6 m.)May 2
P17-9 Okey Dokey Donkey—Noveltoon (7 m.) .May 16

Twentieth Century-Fox—One Reel

7805-5 Queen Elizabeth Hailed by U. S. & Canada—
Movietone Special (15 m.)Jan.
7801-4 High Divers & Dolls—
Movietone (C'Scope) (9 m.)Jan.
5801-6 Springtime for Clobber—
Clint Clobber (C'Scope) (7 m.)Jan.
5831-3 Witch's Cat—Mighty Mouse (reissue) (7 m.) Jan.
7802-2 The Jumping Horse—
Movietone (C'Scope) (9 m.)Feb.
5802-4 It's a Living—Terrytoon (C'Scope) (7 m.) ..Feb.
5832-1 Woodman Spare That Tree—
Terrytoon (reissue) (7 m.)Feb.
7803-0 Wild Race for Glory—
Movietone (C'Scope) (9 m.)Mar.
5803-2 Gaston's Baby—Terrytoon (C'Scope) (7 m.) Mar.
5833-9 Mysterious Stranger—
Mighty Mouse (reissue) (7 m.)Mar.
7804-8 Transcontinental—
Movietone (C'Scope) (10 m.)Apr.
5804-0 The Juggler of Our Lady—
Terrytoon (C'Scope) (9 m.)Apr.
5834-7 Happy Landing—Terrytoon (reissue) (7 m.) Apr.
5805-7 Gaston, Go Home—
Terrytoon (C'Scope) (7 m.)May
5835-4 Lazy Little Beaver—
Terrytoon (reissue) (7 m.)May
7806-3 Fortress Formosa—Movietone (C'Scope) ...May
7350-2 Colourful Courtship—Special (15 m.)May
7807-1 Inside Poland Today—Movietone (C'Scope) June
5806-5 Dustcap Doormat—
Terrytoon (C'Scope) (7 m.)June
5836-2 Hula Hula Land—Terrytoon (reissue) (7 m.) June
5807-3 Camp Clobber—Terrytoon (C'Scope) (8 m.) July
5837-0 Love's Labor Won—
Terrytoon (reissue) (7 m.)July
5807-3 Sick, Sick, Sidney—TerrytoonAug.
5838-8 Golden Egg Goosie—
Terrytoon (reissue) (7 m.)Aug.

Universal—One Reel

3873 Timeless City—
Color Parade (C'Scope) (9 m.)Jan. 27
3814 Misguided Missile—CartuneJan. 27
3833 Stage Hoax—Cartune (reissue) (7 m.)Jan. 27
3834 Woodpecker in the Rough—
Cartune (reissue) (7 m.)Feb. 24
3815 Watch the Birdie—CartuneFeb. 24
3874 Behind the Ticker Tape—
Color Parade (11 m.)Mar. 10

3835 Scalp Treatment—Cartune (reissue) (7 m.) .Mar. 24
3816 Salmon Yeggs—CartuneMar. 24
3875 Parrot Jungle—Color Parade (9 m.)Apr. 14
3817 Half Empty Saddles—CartuneApr. 21
3836 The Great Who-Dood-It—
Cartune (reissue) (7 m.)Apr. 28
3818 Polar Pests—CartuneMay 19
3876 Weekend Pirate—Color Parade (9 m.)May 26
3877 Battle of the Flowers—Color Parade (9 m.) ..July 7
3878 Teaser Test—
Color Parade (C'Scope) (9 m.)Aug. 11
3879 Old Italian Sports—Color Parade (9 m.) ...Sept. 15
3880 It's a Tough Life—Color Parade (9 m.)Oct. 20

Universal—Two Reels

3801 Ski Town U.S.A.—Special (17 m.)Dec. 2
3852 Salute to Song—Musical (15 m.)Dec. 9
3805 The Wildest—
Louis Prima-Keely Smith (15 m.)Feb. 18

Vitaphone—One Reel

5703 Don't Axe Me—Merrie Melody (7 m.)Jan. 4
5704 Tortilla Flaps—Looney Tune (7 m.)Jan. 18
5307 Home, Tweet Home—
Hit Parade (reissue) (7 m.)Jan. 25
5723 Hare-Less Wolf—Bugs Bunny (7 m.)Feb. 1
5308 Mississippi Hare—
Hit Parade (reissue) (7 m.)Feb. 15
5705 A Pizza Tweety Pie—Looney Tune (7 m.) ..Feb. 22
5309 Caveman Inki—Hit Parade (reissue) (7 m.) .Mar. 1
5706 Robin Hood Daffy—Merrie Melody (7 m.) .Mar. 8
5310 It's Hummer Time—
Hit Parade (reissue) (7 m.)Mar. 22
5724 Hare-Way to the Stars—Bugs Bunny (7 m.) .Mar. 29
5707 Who-Be-Gone—Merrie Melody (7 m.)Apr. 12
5311 A Fractured Leghorn—
Hit Parade (reissue) (7 m.)Apr. 19
5708 A Waggily Tale—Merrie Melody (7 m.) ..Apr. 26
5709 Feather Bluster—Merrie Melody (7 m.)May 10
5312 The Scarlet Pumpnickel—
Hit Parade (reissue) (7 m.)May 17
5725 Now Hare This—Bugs Bunny (7 m.)May 31
5313 All A-Bir-r-r-d—Hit Parade (reissue) (7 m.) June 14
5710 To Itch His Own—Merrie Melody (7 m.) ...June 28
5314 Awful Orphan—Hit Parade (reissue) (7 m.) July 12
5711 Dog Tales—Looney Tune (7 m.)July 26
5315 Rebel Rabbit—Hit Parade (reissue) (7 m.) Aug. 9
5726 Knighty Knight Bugs—Bugs Bunny (7 m.) .Aug. 23
5316 Stoooge for a Mouse—
Hit Parade (reissue) (7 m.)Aug. 30

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

278 Wed. (E)May 21
279 Mon. (O)May 26
280 Wed. (E)May 28
281 Mon. (O)June 2
282 Wed. (E)June 4
283 Mon. (O)June 9
284 Wed. (E)June 11
285 Mon. (O)June 16
286 Wed. (E)June 18
287 Mon. (O)June 23
288 Wed. (E)June 25
289 Mon. (O)June 30
290 Wed. (E)July 2

Fox Movietone News

45 Friday (O)May 23
46 Tues. (E)May 27
47 Friday (O)May 30
48 Tues. (E)June 3
49 Friday (O)June 6
50 Tues. (E)June 10

51 Friday (O)June 13
52 Tues. (E)June 17
53 Friday (O)June 20
54 Tues. (E)June 24
55 Friday (O)June 27
56 Tues. (E)July 1
57 Friday (O)July 4
58 Tues. (E)

Universal News

40 Thurs. (E)May 22
41 Tues. (O)May 27
42 Thurs. (E)May 29
43 Tues. (O)June 3
44 Thurs. (E)June 5
45 Tues. (O)June 10
46 Thurs. (E)June 12
47 Tues. (O)June 17
48 Thurs. (E)June 19
49 Tues. (O)June 24
50 Thurs. (E)June 26
51 Tues. (O)July 1
52 Thurs. (E)July 3

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BARTLESVILLE BLINKS OUT

Henry S. Griffing, president of Video Independent Theatres, announced last week that he had reached a "reluctant decision" to shut down operation of his company's Telemovies cable-theatre experiment in Bartlesville, Oklahoma. Operations will be suspended on June 6, nine months after its inception.

From the time the Telemovies test was first started last September, the results were hardly encouraging and were, in fact, decidedly disappointing. In the beginning, subscribers to the system were charged \$9.50 per month and were shown approximately 30 pictures over two channels. In the first few months, the list of subscribers, at its peak, totaled 650, but it began to decline steadily and in February of this year dropped to a low of about 300. That the system always operated at a considerable loss is indicated by the fact that, at \$9.50 per month, at least 1,600 subscribers were needed to put the project on a break-even basis.

In March, Telemovies, in "a frank bid for more subscribers," made a drastic change in the operation. It reduced its monthly charge from \$9.50 to \$4.95, discontinued its daytime operations and, between the hours of 7 P.M. and 11 P.M., telecast five pictures a week over a single channel instead of two. As a result of this change, the number of subscribers rose to a present total of approximately 800, but even this increase is far below what is needed to break even on operating costs, let alone amortization of the huge capital investment.

Although claiming that he has not lost faith in the eventual success of cable theatres, Griffing acknowledged that a number of mistakes were made in the Bartlesville experiment. He added that valuable lessons were learned from these mistakes, and among them he listed the following:

1. The concept of a "package of pictures" for a fixed charge is wrong. Subscribers must be charged by the picture, using a metering device—either a coin box or a monitoring system that will register the program viewed in each home. No adequate meter is now available in quantity for immediate delivery.

2. More economical operation is a must. This applies to engineering, utility pole contracts and studio facilities. Video now believes that 16 mm film can be shown as effectively as the 35 mm used in Bartlesville.

3. Telemovies cannot reach their maximum audience as long as they must compete with hundreds of movies shown free on television.

4. The cable theatre must broaden its offering to include other types of programs in addition to motion pictures. The multi-channel potential available via coaxial cable opens such possibilities as sports events, educational and artistic programs, music and other presentations.

The lessons learned from the Bartlesville experiment with Telemovies are indeed invaluable and the industry as a whole owes a great debt of gratitude to Mr. Griffing for his pioneering efforts, conducted at tremendous expense to his company.

It should be noted, however, that the Telemovies trial failed in spite of the fact that it was conducted under the most favorable conditions. To begin with, the experiment took place in a "closed situation," for all three theatres in Bartlesville are owned by the Video circuit. Hence there was no problem of clearances and availabilities, with which the test may have been hampered if other theatre interests were involved. Moreover, the experiment was given full cooperation by all the major film companies, which provided their current pictures on terms that presented no problem since they, too, were primarily interested in ascertaining the public's acceptance of the system.

Since the Bartlesville experiment was conducted in a closed situation, it leaves unanswered many trade questions that would arise in a competitive situation. The one question it does seem to answer, however, is that the public is not inclined to pay for movie entertainment seen on their television sets.

Mr. Griffing has stated, of course, that Telemovies cannot reach their maximum audience as long as they must compete with the hundreds of movies shown free on television. This claim is not without merit, but it is counteracted to a great extent by the fact that, back in 1953, when television did not have available to it the quality product it has today, Paramount's experiment with its Telemeter cable system in Palm Springs, California, was decidedly unsuccessful and was abandoned within six months after its inception.

Mr. Griffing also has stated that the concept of a "package of pictures" for a fixed charge, as tried in Bartlesville, is wrong, and that subscribers must be charged by the picture, using either a coin box or a monitoring system that will register each picture viewed in the home. This claim, too, is counteracted by the fact that, in the Palm Springs experiment, the subscriber, in order to obtain the picture, was required to deposit in a Telemeter coin box attached to his TV set a stipulated sum that varied with the particular picture shown. The variable prices and the complete freedom of program choice to the subscriber did not save Telemeter from proving to be a dismal flop in its public test.

There is logic in Mr. Griffing's belief that a cable theatre, to be successful, must broaden its offering to include other types of programs in addition to motion pictures. The big question, however, is whether the average subscriber will be able to afford to consistently support such programming on a scale that will make the huge investment required worthwhile.

**"Fiend Without a Face" with
Marshall Thompson**

(MGM, June; time, 77 min.)

Up until the last two reels, this British-made science-fiction-horror program horror melodrama is fairly interesting in the usual fantastic sort of way, because it deals with unexplained, invisible monsters who strangle their victims and supposedly suck out their brains and spinal cords. During the final fifteen minutes, however, the picture, instead of being mystifying or horrifying, is just plain revolting, to an extent that even those with strong stomachs may not be able to take it. The monsters become visible during these final reels, and they turn out to be huge, pulsating brains that leap about and attack their victims. What gives one a feeling of revulsion is the fact that, as the "brains" are shot down by the different principals, they fall lifelessly to the ground and ooze slime. All this is depicted so vividly that it makes the viewer sick to his stomach. Because of its excessive gore, the picture is too unpalatable to be classified as entertainment. Marshall Thompson is the only known player in the otherwise all-British cast. The direction and acting are routine:—

Set in a remote section of the Canadian backwoods, where secret experiments involving the use of atomic power were being carried on at a U. S. Air Force base, the story opens with several civilians killed mysteriously by someone who had sucked out their spinal cords and brains. Thompson, an Air Force major assigned to investigate the matter, meets Kim Parker, whose brother had been one of the victims, and who worked as a secretary to Kynaston Reeves, a retired scientist who lived in a country mansion nearby. In the course of his investigation, Thompson finds reason to become suspicious of the scientist and, after much questioning, gains from him an explanation of the horrible deaths. He had conducted experiments in thought materialization, secretly drawing atomic power from the air base to strengthen his instruments and will. Finally, he had succeeded in creating an invisible being, but it had turned out to be an uncontrollable monster, which had escaped from his secret laboratory and, drawing power from the atomic energy plant, had multiplied and fed on the minds of living people. As the scientist finishes his story, the invisible fiends surround the house and become visible. While the others ward them off with guns, Thompson escapes from the house and, after much difficulty, succeeds in dynamiting the atomic energy plant. The lack of atomic power causes all the pulsating "Brains" to drop lifelessly to the ground, where they dissolve and turn to slime.

It is an Amalgamated production, produced by John Croydon and directed by Arthur Crabtree from a screenplay by Herbert J. Leder, based on a story by Amelia Reynolds Long.

Adults.

**"The Secret Place" with Belinda Lee,
Ronald Lewis and Michael Brooke**

(Rank Film Distr., Feb.; time, 81 min.)

Although well acted and directed, this British-made crime melodrama is only moderately interesting and will best serve as a supporting feature. A chief drawback, of course, is the fact that the players in the all-British cast are virtually unknown in this country. Set in a London slum area and centering around a young schoolboy who is tricked into aiding a gang of jewel thieves, the main trouble with the somewhat incredible story is its casual pace and its lack of exciting action, except for the final chase sequence, where the youngster finds himself trapped by the vindictive gang leader on the high scaffolding of a new building under construction. On the whole, however, the proceedings probably will prove to be too tame for the avid action fans. The authentic London backgrounds are interesting:—

Michael Brooke, schoolboy son of a London policeman, idolizes Belinda Lee, salesgirl at a tobacco stand, who was fed up with her drab slum home and who dreams of a glamorous life with Ronald Lewis, a small-time thief. To

help him commit a daylight jewel robbery, Lewis prevails on Belinda to trick young Michael into borrowing his father's uniform for several hours. The robbery is successful but the diamonds are not immediately negotiable and Lewis arranges with David McCallum, his accomplice and Belinda's brother, to hide them in an old gramophone owned by Belinda. Unaware of this, Belinda gives the gramophone to Michael as a present. In the events that follow, Michael discovers the hidden diamonds, associates them with newspaper stories of the robbery, and comes to the realization that he had been tricked by Belinda. His adoration for her turns to hate. Not wishing to incriminate his father, the boy decides to hide the jewels in a bombed building until he can return them to their rightful owner. Belinda and Lewis try unsuccessfully to recover the diamonds and follow Michael when he goes to the hiding place. The lad spots them, grabs the diamonds and, in his panic, runs to a new building site, high up on the scaffolding, with Lewis in hot pursuit. Belinda follows and, during the chase, is saved from falling to her death by the boy. This causes her to have a change of heart and she comes to his aid. By this time the police arrive on the scene. They arrest Lewis, rescue the boy and recover the diamonds. Belinda, her dreams shattered, walks off into the night.

It was produced by John Bryan and directed by Clive Donner from a screenplay by Linette Perry.

Adults.

**"Bullwhip" with Guy Madison,
Rhonda Fleming and James Griffith**

(Allied Artists, May 25; time, 80 min.)

"Bullwhip" should go over well in the general run of theatres, particularly those that favor western melodramas, for the story, which is substantial and different from the ordinary, has fiery romantic interest and pretty fast action all the way through. Moreover, the names of the principals mean something at the box-office, and the outdoor backgrounds, expertly photographed in CinemaScope and DeLuxe color, are a treat to the eye. Interesting characterizations are turned in by Guy Madison and the beautiful Rhonda Fleming in the leading roles. The fight between Madison and an Indian of giant proportions is highly exciting. Unlike many westerns, the subject matter is not grim, for a great deal of the action is in a light vein:—

Madison is in an Abilene, Kansas, jail waiting to be hanged when Judge Don Beddoe brings Rhonda to his cell. Explaining that Rhonda must have a husband to claim an estate, Beddoe offers Madison his freedom if he will marry her. Madison agrees and is given a written pardon. Beddoe plans to kill Madison after the marriage vows are taken, but Madison, aided by Dan Sheridan, his pal, escapes from jail and from James Griffith, the judge's hired killer. He sets out to find Rhonda, only to be captured by some gunmen and taken to the mansion of Peter Adams, who informs him that Rhonda is a fiery half-breed who operates a successful fur-trading business and who needed a husband because of a provision in her father's will. Adams, a less successful fur-trader than Rhonda, wants Madison to take over Rhonda's business so that they may work together. Madison agrees, tracks down Rhonda's wagon train and takes it over, although she bullwhips him. Meanwhile Griffith is hired by the judge to kill Madison, and by Adams to protect him. He plays both ends toward the middle for the \$5,000 offered by each man. Madison knows that he is safe as long as he has Beddoe's written pardon in his possession, but Rhonda, fighting mad, steals it and arranges to have him arrested when the wagon train reaches Wyoming. She falls in love with Madison, however, and decides to return it to him, but it had been stolen from her by Griffith, who gives it to Adams. Griffith brazenly tells Madison what he had done. The latter rides to Adams' home, beats him up and regains the paper. He then rejoins Rhonda for a happy future together.

It was produced by Helen Ainsworth and directed by Harmon Jones from a screenplay by Adele Buffington.

Family.

"The Haunted Strangler" with Boris Karloff

(MGM, June; time, 81 min.)

The important thing about this British-made program horror melodrama is the fact that it stars Boris Karloff, whose name is synonymous with pictures of this type. It is a bit too slow and talky in the first half, but the second half offers more than a fair share of horrific suspense and excitement, for Karloff, who plays the part of a respected novelist, is depicted as being transformed several times into a hideous, distorted human figure who strangles young women and slashes them. It is a sort of "Jekyll and Hyde" characterization, the kind that will raise goose-pimples on one's flesh. Karloff is most effective in his dual role, and competent performances are turned in by the others in the all-British cast. The action takes place in the early 1880's and, in keeping with the story, much of the atmosphere is properly eerie:—

Despite his protests of innocence, a vagrant sailor is hanged at Newgate Prison as the notorious "Haymarket Strangler," who had strangled five young girls and had mutilated them with a surgeon's scalpel. Twenty years later, Karloff, a distinguished novelist who specialized in criminal research, reinvestigates the cast in the belief that the sailor had been innocent. He uncovers different clues that point the finger of suspicion on a doctor who had conducted the post mortems on the "Strangler's" victims, and he learns also that the doctor, who had lost his sanity, had escaped from a mental institution with the aid of a nurse years previously. Despite the objections of Elizabeth Allan, his wife, Karloff continues his investigation and tries to locate a missing clue—the surgeon's scalpel, which he eventually finds in the executed sailor's coffin, after bribing a Newgate Prison turnkey to enable him to dig up the casket. As he grasps the knife, Karloff undergoes a strange transformation into a hideous, human monster. In that form, he rushes to a London music hall and strangles and slashes one of the girl entertainers, making his escape through the panicked audience. Back at home, Karloff recovers his normal composure but cannot clearly remember the events of the previous night. He questions his wife and this leads to her confessing that he was the missing doctor and that she was the nurse who had helped him to escape from the mental asylum. She explains that she had married him after his loss of memory and had helped him to build a new life as the respected novelist. As she speaks, he again is transformed into a fiend and strangles her to death. Returning to normal, he unsuccessfully tries to convince the police of his guilt, but they refuse to believe him. He claims several more victims before he is tracked to the cemetery and shot dead as he tries to return the scalpel to the grave of the executed sailor.

It is an Amalgamated production, produced by John Croydon and directed by Robert Day from a screenplay by Jan Read and John C. Cooper.

Adults.

"She Played with Fire" with Arlene Dahl and Jack Hawkins

(Columbia, June; time, 95 min.)

An involved but fairly interesting British-made mystery melodrama. Arlene Dahl is the only American player in the otherwise all-British cast and, though she is not a big drawing card, her name should be of some help in attracting patrons to the box-office. Centering around the complications an insurance assessor gets himself into when he stumbles across an insurance fraud concerning the destruction by fire of imitation paintings that are claimed to have been old masters, the story depends on the long arm of coincidence and is too patly contrived to be entirely believable. On the whole, however, it keeps one intrigued and offers more than a modicum of suspense. The direction and acting are competent. The photography is good, but much of it is in a low key:—

Jack Hawkins, an insurance assessor, goes to the country

home of Dennis Price to investigate damage done to several valuable paintings by a small fire, and is surprised to discover that Price is married to Arlene, his former sweetheart. Hawkins tries to resume their romance when she visits London but she quickly discourages him. In the course of another investigation concerning Greta Gynt, a gay divorcee, Hawkins accidentally comes across a painting that was a duplicate of one that had been destroyed by the fire in Price's home. He follows up this discovery and learns that the old masters Price claimed to have been destroyed were fakes. Suspecting that another fraudulent claim may be made soon, Hawkins goes to Price's home. There he finds Price dead and the house in flames, started by a man-made fire. Hawkins suspects that Arlene was responsible, but she convinces him of her innocence and they marry shortly thereafter. They decide to return the money paid out by the insurance company to Price's estate and collected by Arlene, but, before they can do so, Bernard Miles, a mysterious agent for an unidentified client, attempts to blackmail them for one-half of the insurance money, claiming that his client had proof that there had been a fraud. Additionally, they find themselves questioned by the police, who suspected that they had conspired to kill Price and commit an insurance fraud. Now unable to return the money lest it be considered an admission of guilt, Hawkins sets out to prove his innocence and, after many complicated events, proves that Price and Ian Hunter, his cousin, had been partners in the fraudulent claims for destroyed paintings, and that Price had died accidentally after setting the fire that ravaged his home. His innocence established, Hawkins returns the money and resigns from the insurance company because he had failed to act ethically, but his employers refuse to accept the resignation and insist that he keep his job.

Frank Launder and Sidney Gilliat wrote the screenplay and produced it, and Mr. Gilliat directed it, based on the novel, "Fortune Is a Woman," by Winston Graham.

Adult fare.

"Badman's Country" with George Montgomery, Buster Crabbe and Karin Booth

(Warner Bros., August; time, 68 min.)

A passable program western, suitable for the lower half of a double bill in situations where action pictures are favored. Its "justice triumphs over evil" story is routine, familiar and somewhat incredible, but the fast action and plentiful gunplay should please the indiscriminating shoot-'em-up fans. There is a mild romantic interest but no comedy relief. The direction and acting are adequate, and the photography acceptable:—

George Montgomery, a capable New Mexico lawman, has to hand up his badge if he is to marry Karin Booth, a young Abilene widow. En route to her, he is ambushed but escapes. Karin fears for his safety, and for that reason he consents to move to California and settle down as a rancher. He has little opportunity to accomplish this move, however, for he becomes embroiled in a vicious gunfight with outlaws in an Abilene saloon, killing several and throwing the survivors into jail. He receives unexpected help in the fight from Buffalo Bill Cody (Malcolm Atterbury). Neville Brand, leader of the outlaws, plans to stage the biggest holdup ever attempted in the west, and he and his gang completely encircle the town. Montgomery sends an urgent message for help to Wyatt Earp (Buster Crabbe) and Bat Masterson (Gregory Walcott), his close friends. With a devious plan in effect, Montgomery and his two pals draw the outlaw gang into the town and into a perfect guntrap, completely blocking all avenues of escape. A furious gun battle ensues, climaxed by the surrender of Brand and his surviving henchmen. With normalcy returned to Abilene, Montgomery and Karin, now married, ride off to a new future together in California.

It was produced by Robert E. Kent and directed by Fred F. Sears from a screenplay by Orville H. Hampton.

Family.

**"Indiscreet" with Ingrid Bergman,
Cary Grant and Cecil Parker**
(Warner Bros., July 26; time, 100 min.)

A charming, sophisticated romantic comedy, one that should be thoroughly enjoyed by adult audiences. Beautifully photographed in Technicolor against lavish and fascinating settings, its story about a romance between an alluring London actress and a rich American diplomat is packed with complications that keep one chuckling throughout, for they embark on their love affair with the clear understanding that marriage will not enter into their relationship. The first half, which deals with the development of the romance, is somewhat slow and tends to drag a bit, but the second half, where a battle of wits develops between them and ends with their heading for the altar, has many delightfully amusing situations that are gay and witty. The story material, though highly sophisticated, is handled in good taste. Ingrid Bergman, as can be anticipated, is excellent as the beguiling actress, and no less can be said for Cary Grant, who provokes considerable merriment as her sly but gracious suitor. Fine comedy support is provided by Phyllis Calvert and Cecil Parker as Miss Bergman's sister and brother-in-law. The beautiful clothes worn by Miss Bergman should be of particular interest to the ladies:—

Ingrid, a beautiful but love-starved international star, meets Grant, a rich, debonair American diplomat when he comes to London to speak at a NATO dinner. They find themselves mutually attracted, and Grant, wishing to be with her but seeking to avoid marriage, falsely tells her that he is a married man and, although separated from his wife, is unable to divorce her. Ingrid continues to date him and they fall genuinely in love. But since marriage between them was not, in her understanding, possible, she willingly enters into a clandestine affair with him. Complications arise when Parker, a NATO official, discovers through a security check that Grant is not married. He confronts Grant with this information and the latter admits that he pretends to have a wife to keep himself off the marriage market. He admits also that he loves Ingrid but has no intention of marrying her. Parker tells this to Phyllis, his wife, who in turn informs Ingrid. Although furious, Ingrid holds her temper and plans to set a marriage trap for Grant, who blissfully continues to romance her, unaware that she knew his secret. An opportunity to arouse his jealousy presents itself when a former admirer sends a rose to Ingrid's table while she is dining with Grant. She later leads Grant to believe that she had arranged a midnight tryst with her former lover and enlists the aid of her chauffeur to impersonate him. Her scheme has the desired effect, for Grant rushes into her apartment at midnight with news that they can be married because his "wife" had divorced him. He angrily withdraws the marriage proposal, however, when he discovers her lover in her bedroom, but when he learns that the man is her aged chauffeur, he becomes completely deflated and they fall into each other's arms.

It was produced and directed by Stanley Donen from a screenplay by Norman Krasna, based on his own play, "Kind Sir."

Adults.

**"High School Confidential" with
Russ Tamblyn and Jan Sterling**
(MGM, June; time, 85 min.)

A decidedly unpleasant melodrama about high school teenagers, centering around their use and sale of narcotics. The story, which is not well constructed, has been given a sensational treatment and heavy emphasis has been placed on its more sordid features, with the result that neither the characters nor the situations ever strike a realistic note. Russ Tamblyn does well enough as a brash, swaggering teenager who turns out to be an undercover narcotics agent, but his characterization, like most of the others, lacks conviction. Mamie Van Doren, aside from being cast in a completely vague role as Tamblyn's "aunt," plays the part in a manner that is so ridiculously sexy that one cannot help but snicker. The action has its melodramatic aspects, but it is all so unbelievable that one does not feel tension or suspense. The subject matter lends itself to sensational exploitation gimmicks, which may put it over at the box-office, but it is not a satisfying entertainment. The black-and-white Cinema-Scope photography is good:—

Tamblyn, a Chicago teenager, arrives in the small town of Santa Bella and registers at the local high school. His jive talk and belligerence; the open passes he makes at Jan Sterling, his attractive teacher; his picking a fight with one of the toughest boys in school; and his speaking knowingly of narcotics, soon brings him in contact with the worst element in the school, who were led by John Drew Barrymore, president of a club of hotrodders. Tamblyn makes a play for Diane Jergens, Barrymore's girl-friend, whom he spots as a marijuana smoker, and he gives her the impression that he, too, is on the "weed." He cultivates her friendship when Barrymore is unable to supply her with money to obtain "sticks," and through her he meets Burt Douglas, a local peddler of the stuff. By flashing a huge roll of money and by continuing his delinquent activities, Tamblyn, who by this time is revealed to be an undercover narcotics agent, manages to make contact with the town's big supplier of dope, who turns out to be Jackie Coogan, a piano player at a local night club. He makes a deal with him for a considerable quantity of narcotics and secretly records their conversation with a miniature tape recorder hidden under his jacket. Diane learns the truth about Tamblyn's identity, and her need for a "stick" causes her to reveal his secret as he goes to the night-club to meet Coogan. Just as Tamblyn obtains the narcotics, Coogan gets word of his identity. Coogan pulls a gun and, in the furious battle that follows, he and his dope peddling gang are subdued by Tamblyn and Charles Chaplin, Jr., another agent, who had been posing as a waiter. With the narcotics gang wiped out, Diane gives up the "weed" and looks forward to romantic happiness with Tamblyn.

It was produced by Albert Zugsmith and directed by Jack Arnold from a screenplay by Lewis Meltzer and Robert Brees, based on a story by Mr. Brees.

Strictly adult fare.

Brief Review

"The Lone Ranger in the Lost City of Gold," a United Artists release, is a fair outdoor program melodrama. Full review next week.

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ALLIED'S SPRING BOARD MEETING

The further sale of theatrical films to television, regardless of the year in which they were produced; a charge that Paramount Pictures is evading the consent decree restrictions against the fixing of admission prices; and a claim that labor unions are forcing many theatres to hire unnecessary help, thus endangering their chances of survival, were among the important subjects discussed and acted upon at National Allied's spring board meeting, held in Baltimore, Md., last week.

In the matter of the charge against Paramount, the board adopted a resolution in which it stated that the picture company "is demanding in certain situations, especially from drive-ins, film rentals in the guise of so-called royalty payments, in a specified amount for each person admitted to the theatre, including children."

"This per capita method of collecting film rentals," added the resolution, "is a palpable subterfuge for controlling the admission prices charged by the theatres contrary to the decrees in the Paramount Case, and for forcing drive-in theatres to charge an admission price for children contrary to the custom in many areas."

The resolution called upon the Attorney General of the United States "to institute proceedings to halt these and other evasions of the provision of the decrees against the fixing of admission prices which have already been called to his attention, as well as the instances which will accompany the transmission to him of this resolution."

On the question of the sale of films to television, another resolution adopted by the board had this to say:

"WHEREAS the present low state of the motion picture business is due mainly to the improvident action of the film companies in making available to television broadcasters their motion picture films released prior to 1949 for exhibition to the public free of charge; and,

"WHEREAS it has been represented to the board that notwithstanding such statements by their executive heads, certain of those film companies under the terms of their grants to the broadcasters have retained control over the older pictures and can withhold them from televising if they see fit; and,

"WHEREAS United Artists Corporation has broken faith with its exhibitor customers and shown a flagrant disregard for the welfare of the motion picture industry as a whole by releasing numerous of its post-1948 motion pictures to television for exhibition in unfair competition with the theatres; now, therefore,

"BE IT RESOLVED, that the several film companies be, and they are hereby, petitioned not to add to the further distress of the motion picture business by releasing any more films for television broadcasting; and, those companies which still retain control over some or all of their pre-1949 releases are petitioned to attest their loyalty to their theatre customers and their concern for the welfare of the motion picture business by withholding the same from broadcasting; and,

"BE IT FURTHER RESOLVED, that all motion picture exhibitors be, and they are hereby, urged for the protection of their investments, and in order to insure their continuance in the motion picture business, in licensing films for their theatres, to give preference to and favor in every legitimate way those companies which have not made their post-1948 releases available to television."

The third resolution, concerning labor unions, points out that, in certain situations, the efforts of theatres to remain open during the current recession "are made difficult and threatened with failure due to union requirements that they employ more personnel than are reasonably needed, and, in some instances, insistence that the theatres carry employees who perform no duties whatever."

The resolution requests the unions in question "to reconsider their position in such situations in the light of present economic conditions in the business and to relieve the theatres of all unnecessary burdens to the end that they may survive and continue to afford employment to those workers whose services are essential."

The logic of Allied's appeal to the unions is so sound that comment is hardly necessary.

As to the latest Paramount sales gimmick concerning per capita royalty payments, Allied is to be commended for its alertness in bringing this "palpable subterfuge" for controlling admission prices to the attention of the Attorney General with a request that he take action to put a halt to this and other evasions of the consent decree restrictions against the fixing of admission prices. Allied is the only national exhibitor organization that is constantly battling against oppressive sales innovations that are making a mockery of the judgments handed down by the Supreme Court, and it has been unrelenting in its criticism of the Department of Justice for its failure to either properly enforce the provisions of the decrees or interpret them in a manner that is consistent with their plain language and the declared purposes of the anti-trust laws.

There is, of course, sound reasoning behind Allied's request that those companies that still control their pre-1948 pictures should withhold them from further

(Continued on back page)

**"The Bravados" with Gregory Peck
and Joan Collins**

(20th Century-Fox, June; time, 98 min.)

An engrossing super-western, beautifully photographed in CinemaScope and DeLuxe color. The story is a tense and exciting vengeance tale about a widower who one by one tracks down four outlaws in the belief that they are the men who had raped and murdered his wife. What gives the meaty, absorbing story strong dramatic substance is the fact that the vengeful hero, most effectively played by Gregory Peck, ruthlessly kills three of the outlaws and is about to finish the fourth when he comes across proof that he had suspected and slain the wrong men. Peck's unyielding pursuit of the outlaws is depicted in gripping fashion, and the manner in which he kills them is grim and violent. A mild romantic interest between Peck and Joan Collins has been worked into the proceedings but it has no particular story significance. A most noteworthy asset is the beauty and grandeur of the mountainous backgrounds against which most of the action takes place; it gives the film a pictorial excellence that has rarely been surpassed on the screen.

The story opens with Peck, a close-mouthed, mysterious stranger, riding into a small western town to witness the scheduled hanging of four outlaws (Lee Van Cleef, Albert Salmi, Stephen Boyd and Henry Silva) who had been caught during a bank holdup and murder. Peck, who had been trailing them for six months, believed that they had raped and murdered his wife. The outlaws break out of jail on the eve of the hanging and head into mountainous country, forcibly taking along Kathleen Gallant, a beautiful local girl, whom Boyd planned to rape. A posse is organized quickly, and Peck, because of his experience, directs the chase. In the pursuit that follows, Peck outwits the criminals and one by one personally traps and kills Van Cleef, Salmi and Boyd, despite their protestations of innocence concerning his wife. In the case of Boyd, Peck murders him after he assaults Kathleen in the cabin of a miner, who had been killed for his gold. Peck continues to track Silva, a half-breed Indian, and catches up with him at his adobe home, where he is knocked unconscious by Silva's wife. Regaining consciousness, Peck questions the Indian and obtains information that reveals that neither he nor his dead confederates had ever seen his wife, and that she had been ravished and murdered by the miner killed by Boyd. Shocked by what he had done, Peck asks and receives forgiveness from an understanding priest. He then looks forward to a new life with Joan Collins, a former sweetheart, who had become a mother to his three-year-old daughter.

It was produced by Herbert B. Swope, Jr., and directed by Henry King from a screenplay by Philip Yordan, based on the novel by Frank O'Rourke.

Adults.

**"Rock-a-bye Baby" with Jerry Lewis,
Marilyn Maxwell and Connie Stevens**

(Paramount, July; time, 103 min.)

As producer and star of his latest comedy, Jerry Lewis has fashioned an entertainment that should go over very well with the general run of movie-goers, particularly his fans, for it is a merry mixture of pathos and zany slapstick antics, photographed in Technicolor and VistaVision. This time Lewis, as a small-town bachelor, becomes involved in all sorts of whacky complications when he permits himself to be

saddled with the care and feeding of baby triplets belonging to Marilyn Maxwell, a glamorous movie star, who wanted to keep their birth a secret. There is not much to the tissue-thin story, but it serves as an ideal framework for Lewis' goofy clowning, which is always amusing and frequently hilarious. One of the funniest gags is the one in which Lewis becomes involved with a high-pressure water hose that gets away from him and becomes a snake-like monster that virtually wrecks a quiet neighborhood of private homes. Lewis' involvement with the babies sets the stage for many other rib-tickling gags, as well as some tender moments. Baccaloni, Connie Stevens and Reginald Gardiner add much to the entertainment values in supporting roles. Several pleasing songs are worked into the proceedings:—

Marilyn, a glamorous Hollywood star and the secret widow of a Mexican bullfighter, quietly gives birth to baby girl triplets. Lest all this ruin her career, she secretly arranges with Lewis, a television repairman who had been her childhood sweetheart, to "discover" the babies on his doorstep and to provide a temporary home for them. Connie, Marilyn's younger sister, who had a one-sided crush on Jerry, offers to help him with the infants. Baccaloni, the town barber and Connie's father, thinks that Lewis is a sap and wants Connie to stay away from him. Eventually, however, Baccaloni sees a family resemblance in the infants and accurately concludes that they are his grandchildren. He changes his low opinion of Lewis and takes a deep interest in the babies' welfare. Complications arise when Lewis' fitness as a "mother" is challenged in the courts by Isobel Elsom, a wealthy matron, who asks for their custody. To solve the problem, Baccaloni arranges for an immediate shotgun wedding between Lewis and Connie, who represents herself as the mother of the triplets. Meanwhile Marilyn, learning of Lewis' troubles, informs the press that she is married to him. This creates more complications that prove too much for Lewis, who disappears with the triplets. He remains in hiding until Marilyn arrives in town to claim her babies and clear him of bigamy. Lewis then takes up married life with Connie, who in due time presents him with no less than quintuplets.

It was produced by Lewis and directed by Frank Tashlin from his own screenplay.

Family.

**"Wink of an Eye" with Jonathan Kidd,
Doris Dowling and Barbara Turner**

(United Artists, June; time, 72 min.)

A curious program picture that may get by on the lower half of a double bill. Up to the closing reel, the spectator is led to believe that a mild-mannered, frustrated chemist had conspired with his sexy secretary to murder his nagging wife. In the final reel, however, when a suspicious neighbor and young roomer find evidence of his "crime," it turns out that his wife is very much alive and that the body he had dissected was that of an animal used in his business. The story, which is developed as a murder melodrama up to the last reel, is never more than mildly interesting, and the surprise climax, which is meant to be comical, falls rather flat. The direction and acting are routine:—

Jonathan Kidd, a chemist in a perfume factory, rebels against the insults of his tyrannical employer and conspires with Doris Dowling, his secretary, to

avenge himself. Kidd has trouble also at home, for Jaclynne Green, his wife, constantly nagged him. One night a woman's terrified scream is heard by Irene Seidner, Kidd's elderly neighbor, but her son contends that she had imagined it. Meanwhile, in Kidd's home, his wife is shown lying grotesquely across a bed, after which he is seen in the cellar of his home dissecting an object covered by a white sheet. His macabre activity is interrupted by Barbara Turner, a young law student, who rings the doorbell and informs him that she is the new lodger. Kidd explains that his wife had left town and that he had no knowledge of the rental arrangements. Barbara, having paid for the room, complains to Wally Brown, the sheriff, and Kidd, to pacify her, allows her to occupy the vacant bedroom. In the course of events, the next-door neighbor meets Barbara and confides her suspicions that Kidd had murdered his wife. Certain clues raise Barbara's suspicions and she becomes convinced that a murder had been committed when she sees Kidd placing small packages in the kitchen freezer. She unwraps the corner of one package and is met by the grisly sight of a large eye. Kidd chases her when she becomes hysterical and she is saved by the timely arrival of the sheriff, who checks the freezer and learns that its contents were not the remains of a human being. It then comes out that Kidd had dissected the body of a jungle cat to extract its natural musk for sale to a competitor of his employer's. At this point his wife makes an entrance and it comes out that she, a dipsomaniac, had been sent to a sanatorium by Kidd so that the neighbors would not see her in a drunken condition.

It is an Ivar production, produced by Fernando Carrere and directed by Winston Jones from a screenplay by James Edmiston.

Family.

"The Law and Jake Wade" with Robert Taylor, Richard Widmark and Patricia Owens

(MGM, June; time, 86 min.)

Plentiful action and suspense, the saleable names of Robert Taylor and Richard Widmark, and eye-filling outdoor backgrounds, photographed in CinemaScope and Metrocolor, are offered in this highly entertaining western. Set in the post-Civil War days and centering around a respected Marshal who is victimized by a former partner-in-crime, the suspense-laden story is developed in intriguing fashion and it grips one's interest from the unorthodox start to the exciting, climactic showdown gunfight. The plot is enhanced by interesting characterizations, good dialogue and touches of humor, and fine performances are turned in by Taylor, as the outlaw turned Marshal, and by Widmark, as his engaging but basically ruthless former associate. Patricia Owens, as Taylor's fiancée, who is kidnapped along with Taylor by Widmark and his gang, is effective in her limited role. All in all, it is an above-average entertainment of its type and should go over well in most all situations:—

One day, as dawn is breaking, Taylor, Marshal of a small New Mexico town, rides into a community nearby and at gunpoint forces the sheriff to release Widmark, who had been sentenced to hang. It develops that Taylor was repaying a debt to Widmark, who years previously did the same thing for him when they were riding together as part of an outlaw gang. Taylor returns to his town, where he is highly regarded. That night, however, he is surprised by Wid-

mark and his gang, including Robert Middleton, Henry Silva, De Forest Kelley and Eddie Firestone. They force him to take them to the spot where he had hidden the proceeds of a bank robbery committed in his outlaw days, after which he had quit Widmark and the others. And to make sure that he behaves, they take along Patricia, his fiancée. Taylor makes several unsuccessful attempts to escape before they arrive at the hiding place, which turns out to be a ghost town in the desert. There, before they can dig up the money, they are attacked by renegade Indians and three of the gang are killed. Widmark foils another attempted escape by Taylor and forces him to dig for the buried treasure after the Indians are either killed or routed. As he uncovers the money bags, Taylor draws a pistol from one of them and turns the tables on Widmark, whom he disarms along with Middleton, the only one of his henchmen remaining. After sending Patricia away with Middleton, who was friendly toward him, Taylor tosses a gun to Widmark for a final showdown. They begin a deadly cat-and-mouse game through the ghost town, with Taylor emerging victorious when one of his bullets finds its mark. He rejoins Patricia, confident that they will have no one to fear in the future.

It was produced by William Hawks and directed by John Sturges from a screenplay by William Bowers, based on the novel by Marvin H. Albert.

Family.

"Flaming Frontier" with Bruce Bennett, Jim Davis and Paisley Maxwell

(20th Century-Fox, April; time, 70 min.)

A routine Cavalry-versus-Indians program melodrama. It has enough robust action and excitement to get by with indiscriminating audiences, but the story itself is a cliché-ridden tale about a half-breed Cavalry officer who restores peace between the redskins and the whites by exposing the combined crookedness of his commanding officer, a ruthless trader and an unscrupulous Indian agent. The plot offers few surprises, and it unfolds in just the manner one anticipates. The direction and acting meet the demands of the unimaginative script. The black-and-white photography, in Regalscope, is good:—

Under special instructions from President Lincoln, Bruce Bennett, a half-breed Cavalry officer, arrives at Fort Ridgeley, Minnesota, to effect peace with the rampaging Sioux Indians. His arrival is resented by Jim Davis, the fort's Indian-hating commander, who becomes even more resentful when Paisley Maxwell, his wife, who planned to divorce him, is attracted to Bennett. After a meeting with the Sioux chief, who was a childhood friend, Bennett learns that the uprising was caused by the crooked tactics of Cecil Linder, a trader, and Ben Lennick, the territory's Indian agent, who, with Davis' cooperation, had been stealing money and supplies meant for the Sioux. Bennett promises to correct the conditions and the Chief agrees to keep his braves off the warpath. But Davis, influenced by his two confederates, violates Bennett's promises. The Sioux, despite Bennett's pleas, retaliate by attacking the fort. After much bloodshed, Davis and his cohorts meet their deaths. The Sioux chief, satisfied that justice had been done, ceases hostilities and calls a halt to the uprising. His mission completed, Bennett claims Paisley as his bride.

It was produced and directed by Sam Newfield from a screenplay by Louis Stevens. Family.

licensing to TV stations, for, as pointed out in these columns recently, these older films are just as damaging to theatre attendance as are the post-1948 films sold to TV. It is doubtful, however, if the executives of the film companies in question will accede to such a request, for, even if they would be personally inclined to do so, they in all probability will encounter strong stockholder opposition, particularly because similar restrictions could not be imposed on other companies that have sold their backlogs outright to TV syndicators.

For the present, the best approach to the TV problem seems to be the decision reached by the board to have an Allied committee meet with different company heads to seek extensive clearance over television on all future pictures, without abandoning the organization's firm stand against the sale of any pictures to TV. As stated by Horace Adams, Allied's president, those top executives who now admit that a grave mistake was made in disposing of the pre-1948 backlogs to television should prove the sincerity of their statements by agreeing to the proposal that extensive clearance over TV be stipulated in theatrical exhibition contracts.

"The Lone Ranger and the Lost City of Gold" with Clayton Moore and Jay Silverheels

(United Artists, June; time, 80 min.)

Photographed in Eastman color, this outdoor program melodrama should give ample satisfaction to youngsters and indiscriminating, action-minded adults, for the story moves along at a brisk pace and offers plenty of excitement. Clayton Moore, as the Lone Ranger, and Jay Silverheels, as Tonto, his Indian pal, are properly heroic and courageous as they go about the business of successfully combatting the villainous deeds of a gang of hooded outlaws, who murder friendly Indians to obtain clues that would lead them to a lost city of gold. It is fanciful adventure stuff, but it has the ingredients to please those who enjoy this type of entertainment, regardless of story values. The actions of the trick horses ridden by the two heroic characters should prove particularly fascinating to the youngsters. The color photography is fine:—

After chasing off hooded riders who had murdered an Indian and had stolen a small medallion from him, the Lone Ranger and Tonto learn that two other Indians had been murdered in like fashion and that medallions had been taken from them. They investigate further and learn from John Miljan, an old Indian chief, that five such medallions existed, and when placed together would reveal the location of the lost city of gold. The purpose behind the killings soon becomes apparent to the Lone Ranger, but he is unaware that the leader of the raiders is Douglas Kennedy, sweetheart of Noreen Nash, a powerful ranch owner, who had hatched the plot to steal the five medallions. In the course of the eventful story, the Lone Ranger saves a fourth Indian from being killed by the raiders although they obtain his medallion. Meanwhile he captures one of the raiders, who is forced by angry Indians to identify Kennedy as their leader. Shortly thereafter, Norman Frederic, a young doctor, ashamed by the insults of a bigoted sheriff against an Indian mission girl, reveals that he is part Indian and,

to prove it, displays the fifth medallion, which was given to him by his mother. This information reaches Kennedy and he gathers the hooded raiders to go after the doctor's medallion. The Lone Ranger and Tonto combat this move in a gun battle in which all the raiders are killed except Kennedy, who manages to get away with the medallion, only to be murdered by Noreen when he grabs the other medallions from her. The Lone Ranger witnesses this killing, which proves Noreen's involvement in the plot. It all ends with the Lone Ranger and Tonto locating the lost city of gold from clues on the assembled medallions, after which they turn the property over to the Indians and ride off to further adventures.

It is a Jack Wrather production, produced by Sherman A. Harris and directed by Lesley Selander from a screenplay by Robert Schaefer and Eric Freiwald. Family.

"Rooney" with John Gregson, Muriel Pavlow and Barry Fitzgerald

(Rank Film Distr., June; time, 88 min.)

There is little that is unusual in this British-made romantic comedy, but it has a jovial, warm-hearted Irish quality and should make a pleasing supporting feature. The name of Barry Fitzgerald, who is the only cast member known to American audiences, should be helpful in attracting customers. Set in Dublin, the story centers around an amiable garbage collector who successfully avoids matrimony until he becomes a lodger in the home of a shrewish woman and finds romance with a drab young girl who is mistreated in the household. It is an engaging and amusing tale, with broad Gaelic humor and a touch of the Cinderella theme. John Gregson, as the hero, and Muriel Pavlow, as the girl who wins his heart, are very good, as are the other Irish character actors. Barry Fitzgerald is ideally cast as a cantankerous but loveable old man who enjoys an occasional drink:—

Gregson, a handsome garbage collector who was constantly moving to escape the amorous attentions of widowed landladies, finds lodging in the home of Marie Kean, a highly genteel widow, who looks upon him with contempt when she learns about his occupation. June Thorburn, her pretty daughter, treats him in like fashion, but he is welcomed by Muriel, Marie's penniless niece, whom she treated like a drudge, much to the resentment of Fitzgerald, Marie's father-in-law, whom she treated as a burden, even though he owned the property. The contempt for Gregson evaporates when he is chosen to play in an important hurley game and becomes a national figure. Doreen now warms up to him, but he favors Muriel, who had blossomed into an appealing and pretty miss with the secret financial aid of Fitzgerald. When Fitzgerald dies and leaves his modest possessions to Muriel, Marie heaps abuse on her and is instrumental in having her wrongly charged with stealing a necklace that Gregson had given to her. After many complications, Gregson proves to the police that he had found the necklace in a trash pile, clears Muriel of the theft charge and makes her his bride.

It was produced by George H. Brown and directed by George Pollock from a screenplay by Patrick Kirwan, based on the novel by Catherine Cookson. Family.

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THE FALTERING B-B PROGRAM

In spite of the fact that the Business Building Campaign has been enthusiastically endorsed by exhibitor leaders and their organizations throughout the country, it now appears as if it will never get off the ground. The reason, of course, is that these endorsements are not being backed up with the cash needed to launch even the first phase of the \$2,300,000 program.

The first phase of the program is the radio campaign, originally planned at a cost of \$300,000 with a July 1 starting date to take advantage of the important Summer radio market, but a lack of sufficient funds has compelled the executive committee guiding the program to postpone the start to a future date that is yet to be determined.

As most every exhibitor knows by this time, the overall campaign budget of \$2,300,000 is to be shared equally by exhibition and production-distribution. Exhibitors are being asked to make contributions based on one-half of one per cent of the film rentals paid by them during 1957. Of the \$1,150,000 that should be raised by exhibition, no more than approximately \$60,000 in cash has been received by COMPO as of this writing. In addition, slightly more than \$100,000 has been pledged, but you cannot pay bills with pledges.

This serious lag in exhibitor contributions resulted in an emergency meeting last Friday (6) of the campaign's executive committee. At this meeting, from the limited information made available to the press, it was decided that a "showmanship approach" to the fund raising should be put into action immediately in the form of a special "Business-Building Day." The committee stated that the format and date of this special fund-raising event will be announced in the near future. It was at this meeting that the committee decided to postpone the radio campaign until after the "Business-Building Day."

Meanwhile, the committee reaffirmed its intentions to move ahead with the planning of all phases of the overall program, and it expressed the hope that, after the "Business-Building Day," sufficient funds would be realized to move forward.

In view of the continuing decline in theatre attendance, it is indeed no credit to exhibition as a whole that it has failed to respond quickly with all-out financial support for this sorely needed business-building program, the formulation of which took many long months of hard work on the part of the industry's top advertising and exploitation experts.

If one were to theorize, he probably could come up with many valid reasons why the operators of many small-town, subsequent-run and drive-in theatres have not come through with contributions to the fund, for, aside from being in financial difficulties, such ex-

hibitors, due to current sales policies, frequently are unable to obtain top-notch pictures while public interest in them is still alive. Consequently, they justifiably feel that any nation-wide ballyhoo efforts concerning the fine motion picture entertainment available in the theatres will be of little value to them.

But what valid reasons can be found for the lack of proper financial support from the nation's major theatre circuits, which dominate the key-runs in principal cities throughout the country? It is these theatres that stand to benefit most from the impact of the different promotions contained in the business-building program, and since it is claimed by the producer-distributors that such theatres provide them with approximately 80% of their gross rental income, it follows that a like percentage of exhibition's share of the business-building fund should be contributed by them. But where is the money? If the big circuit executives who have publicly and heartily endorsed the campaign are not putting their money where their mouths are, it is only natural that the little fellows in exhibition should be hesitant about their contributions.

It is to be noted that, when the business-building program was approved last February by the producer-distributors and the majority of the major theatre circuits, executives of the Theatre Owners of America, which admittedly played an important role in formulating the campaign, pledged the full financial support of the TOA membership and admonished other exhibitors to carry their share of the load and not be "free riders." Since TOA represents mainly the large circuit theatres, the organization, which was quick to throw bouquets at itself for fathering the campaign, should be just as quick to accept the main responsibility for the meager contributions that are stalling it.

The big question now is whether or not the "Business-Building Day" showmanship approach will raise the needed funds to proceed with the campaign. In our opinion, the lack of proper financial support from the very start has dampened considerably whatever enthusiasm many exhibitors may have had for the plan, and for that reason it will not be easy to attain the goal of \$1,150,000, which represents exhibition's share of the funds required. If much less than the \$1,150,000 is raised, it then becomes a question as to whether or not a lesser sum will be adequate enough to do an effective promotional job on a nationwide scale.

The uncertainty that now surrounds the potential worth of the business-building program, coupled with the fact that it either may be abandoned or much more time may elapse before it is launched, makes it more imperative than ever for the individual exhibitor to depend on his own initiative and his own aggressive showmanship methods to attract customers to his theatre.

"The Key" with William Holden, Sophia Loren and Trevor Howard

(Columbia, July; time, 125 min.)

There is much that is fascinating, exciting and at times moving in this wartime drama, which combines a strange love story and thrilling war action at sea. It is doubtful, however, if it will prove to be more than a moderate box-office success, for the story as a whole is rather heavy and somber, and the personal drama, which centers around a sensitive young woman who allows man after man to come into her life after her fiancé had been killed at sea, does not come through the screen with appreciable dramatic impact because the characters and their motivations are presented in somewhat hazy fashion. Moreover, most movie-goers probably will find its unconventional ending, where the heroine abandons the hero after a misunderstanding, disappointing and depressing. The picture is at its best in the war action sequences, which are concerned with the dangerous missions of British sea-going tugs that rush to the aid of disabled freighters and themselves become targets for marauding German submarines. The encounters between the hero's tug and enemy subs are highly thrilling, particularly in the closing battle, where his ship, wrecked and in flames, destroys the attacking U-boat by ramming into it. The direction is fine and the acting convincing. The black-and-white CinemaScope photography is excellent:—

In 1941, William Holden, an American in the Canadian service, is assigned to Britain to take command of a sea-going rescue tug. He soon learns that the tugs are virtually helpless targets for U-boats when they go out to rescue disabled freighters. Among the tug captains met by Holden is Trevor Howard, an old friend, who invites him to his apartment and introduces him to Sophia Loren, a lonely Swiss girl. Howard tells Holden that Sophia had been engaged to a tug captain who had died in action the day before they were to have been wed. Another tug skipper had rented the apartment and Sophia had remained with him. This man had given Howard a spare key to the apartment with an admonition to move in if he was killed. This happened and Howard had moved in, with Sophia again remaining. Howard then gives the embarrassed Holden an extra key, to keep "until the time comes to use it." Truly in love with Sophia, Howard sets a date to marry her, but on the eve of their wedding he, too, dies in action. Holden brings the sad news to Sophia, but he returns to the hotel instead of moving in with her. After several harrowing missions, Holden feels the need for soothing and comfort. He goes to the apartment and is accepted by Sophia. A genuine love develops between them and they plan to wed. Moreover, he gives her his spare key to symbolize the break of the chain to her past. One night he is called out on a dangerous emergency mission and, sensing that he might be killed, he gives his own key to Kieron Moore, another tug skipper. Learning that Holden's tug had been sunk, Moore presumes that he had died and goes to the apartment. Sophia is shocked, not only over Holden's supposed death, but also over the fact that he had given his key to another man. Just then Holden arrives on the scene, wounded but alive. Sophia, instead of welcoming him, tells him to leave. She then departs on a train for an unknown destination, leaving behind a heartbroken Holden with the hope that he will eventually find her.

The screenplay was written and produced by Carl Foreman, and directed by Carol Reed, based on the novel "Stella," by Jan de Hartog.

Adult fare.

"Camp on Blood Island" with an all-British cast

(Columbia, July; time, 81 min.)

If your patrons can stand plenty of brutality in their film fare, this British-made prisoner-of-war melodrama should give them more than their fill. Supposedly based on fact, the story, which takes place in a Jap POW camp, tops anything ever seen on the screen in its depiction of bestial, sadistic atrocities, as practiced by the Japanese against British servicemen and civilians of both sexes. There is nothing subtle about the contrived presentation. The Japs are shown

as base, heartless creatures who have no regard for human suffering and who even find amusement in the barbarities inflicted on the helpless prisoners, such as making them dig their own graves and beheading hostages in order to keep the others in line. There is much about the action that is incredible, but the brooding atmosphere of terror grips one's attention throughout. The acting is impressive, but the players in the all-British cast are unknown in this country. The photography, in Megascope, is good, but much of it is in a low key:—

Ronald Radd, sadistic commandant of a Japanese prisoner-of-war camp on Blood Island, a dot of land in the Malay Peninsula, vows that he will slaughter every one of the captives if Japan is defeated. Andre Morell, the senior British officer at the camp, learns on a secret radio receiving set that Japan had surrendered but he manages to keep the news from the commandant by sabotaging the camp's wireless. Morell manages also to keep the victory news from the prisoners for their own safety, and his insistence upon military discipline makes him a bitterly unpopular figure. A series of bloody atrocities deepens the despair of the prisoners, and Morell, to keep hope and courage alive in their hearts, informs his chief aides of the Allied victory and sets up a plan to overcome the Japanese guards before their commandant learns the truth. This plan hits a snag when Phil Brown, an American airman, bails out of his damaged plane and is captured by Jap guards who do not understand his protests about the war being over. Luckily, another prisoner warns Brown in time to keep the secret of Japan's defeat safe. Brown joins the revolt plot and, in a daring escape, makes his way to a partisans' village and by radio contacts the free world for help. In reprisal for Brown's escape, the commandant orders more atrocities. By this time, however, the prisoners had equipped themselves with makeshift weapons and, under Morell's daring leadership, turn the prison camp into a bloody battlefield. Fighting like desperate wild animals, they slay their captors and look with relief as the mercy planes, summoned by Brown, come to their rescue.

It was produced by Anthony Hinds and directed by Val Guest, who collaborated on the screenplay with John Manchester White.

Adult fare.

"Country Music Holiday" with Zsa Zsa Gabor, Ferlin Husky and Rocky Graziano

(Paramount, March; time 80 min.)

"Country Music Holiday" is fairly enjoyable program fare from the musical point of view, for it offers about fourteen songs that range from country style and rock-and-roll to popular ballads, all of which are presented in entertaining fashion. But when the picture gets away from the music and concerns itself with the story, it becomes a bore, for the plot complications are ridiculous and what passes for comedy is often silly and for the most part downright dull. The direction and acting are on an amateurish level. At best, the picture belongs on the lower-half of a mid-week double bill in secondary situations.

The story, such as it is, centers around Ferlin Husky, a small-town guitar-playing singer from Tennessee, who is brought to New York by two Army buddies to make his mark in big-time TV. In New York, he gets involved with a number of slickers who seek to own a piece of him, and at the same time gets mixed up with Zsa Zsa Gabor, an uninhibited, publicity-seeking glamour-girl, who almost wrecks his romance with a girl back home. Husky finally makes the grade as a top star, but not before he is used as bait in a rivalry between two top network programs.

Rocky Graziano, Faron Young, Jesse White and Cliff Norton are among the other players in the cast who struggle to make their roles amusing. The Jordanaires, Lonzo and Oscar, Drifting Johnny Miller, La Dell Sisters and Bernie Nee contribute routine specialty acts.

It was produced by Ralph Serpe and Howard B. Krcitsek, and directed by Alvin Ganzer from a story and screenplay by H. B. Cross.

Family.

"The Colossus of New York" with John Baragrey, Mala Powers and Otto Kruger

(Paramount, June; time, 70 min.)

No better and no worse than most science-fiction program shockers that have flooded the market during the past year. This one is being sold as a companion feature with "The Space Children," which is reviewed elsewhere on these pages, and together they shape up as a fairly good double feature entertainment of its type. In the case of "Colossus," the fantastic story deals with a huge, Frankenstein-like automaton who is created for a noble purpose but who turns into a death-dealing monster. Although well produced, directed and acted, the story follows a familiar course and never quite succeeds in being really terrifying. There are enough chilling moments, however, to satisfy those who are easily impressed. The photography is good:—

When Ross Martin, a brilliant scientist, is killed in an accident, Otto Kruger, his father, a famous brain surgeon, determines to preserve his son's brain so that it could finish the important work he had left undone in life. After bringing the brain back to life, Kruger, with the reluctant help of John Baragrey, another son, creates a 9-foot automaton and transfers the brain to it, keeping the project secret from Mala Powers, Martin's widow, and Charles Herbert, her little son. The automaton, operated by push-button control, continues the great work of the scientist, but before long the brain resents being encased in a body of steel, devoid of a soul and of all human feelings. It rebels against the demands made by Kruger and, by hypnotizing him, goes on an orgy of death and destruction but acts tenderly toward Mala and her boy, whom he befriends. The climax has the monster running amuck at the United Nations Building in New York, where he kills many people until stopped by little Charles, who destroys him by pressing a strategic lever on his steel body.

It was produced by William Alland and directed by Eugene Lourie from a screenplay by Thelma Schnee, based on a story by Willis Goldbeck.

Family.

"Kings Go Forth" with Frank Sinatra, Tony Curtis and Natalie Wood

(United Artists, July; time, 109 min.)

"Kings Go Forth" should be rewarded with strong grosses generally, for, aside from the fact that there is potent marquee value in the names of the stars, its story about an interracial war-time romantic triangle is made up of ingredients that should go ever well with the great mass of movie-goers. Those who are hypercritical, however, may find much in it that is unrealistic, particularly with regard to the war action sequences. Effective performances are delivered by each of the three principals. Natalie Wood is winsome as the daughter of a Negro father and white mother, and she makes one feel the heartbreak she suffers when her mixed blood affects her romantic involvement with two white American soldiers. Frank Sinatra and Tony Curtis register strongly as the two soldiers, with Sinatra highly sympathetic as the one who steps aside when she falls in love with Curtis but who becomes the latter's mortal enemy when he discovers that he did not intend to carry out his promise to marry her. Curtis' characterization is most unsympathetic but he is impressive in the role. The war action scenes toward the finish, where Sinatra and Curtis set up an observation post behind enemy lines and direct artillery fire that knocks out a giant ammunition depot, have been staged in thrilling fashion, but the heroics are too far-fetched to be believable. The photography is excellent:—

When Allied forces are halted temporarily by German artillery fire in the battle for Southern France in 1944, Sinatra, a lieutenant, is given a brief weekend pass. He visits the French Riviera, now an army rest area, and meets and falls in love with Natalie, an American girl raised in France.

She does not share his strong feelings and, several weeks later, when he proposes marriage, she reveals that her late father had been a Negro and that immediately after her birth, he had moved his little family to France to keep them free from intolerance. Stunned by this disclosure, Sinatra takes his leave without comment, but his love proves too strong and genuine to stay away from her. She gladly accepts his invitation to go out on another date and, while they celebrate their renewed friendship, they meet Curtis, Sinatra's radio operator, in a small bistro. Natalie is immediately entranced by Curtis' charm and falls in love with him. Sinatra does not try to stop the budding romance, but when he learns that Curtis had led Natalie into an affair, he insists that the latter agree to marry her and compels him to file a military marriage application. One day Sinatra learns that Curtis had quietly withdrawn the application. He confronts Curtis with this information when the pair next visit Natalie and her mother (Leora Dana), and Curtis callously admits that he had been out for a new kick and had no intention of marrying Natalie because of her mixed blood. Sinatra punches Curtis and rushes after Natalie, who had fled from the house hysterically. He catches up with her at the waterfront, where she had unsuccessfully attempted suicide. Shortly thereafter, both Sinatra and Curtis are assigned to a dangerous mission behind enemy lines. Sinatra castigates Curtis for the tragedy he had caused and vows to kill him when the mission is over. In the course of completing their assignment, however, Curtis is wounded mortally and Sinatra loses an arm in a futile attempt to save him. After recovering in a hospital, Sinatra, before returning to the United States, takes a sentimental journey to see Natalie once again. There is little she can say to him, but her warm and honest smile indicates her sorrow for his condition and unhappiness.

It was produced by Frank Ross and directed by Delmer Daves from a screenplay by Merle Miller, based on the novel by Joe David Brown.

Family.

"The Space Children" with Michael Ray, Adam Williams and Peggy Webber

(Paramount, June; time, 69 min.)

A pretty good science-fiction program melodrama, centering around an outer space "thing" that hypnotizes children and makes them do its bidding in sabotaging the launching of atomic rockets that could bring destruction to the world. Like most science-fiction stories, this one is too completely fantastic to be taken seriously, but it has been given an interesting and timely treatment and keeps one attentive throughout. How the children carry out their assignment to the complete bewilderment of their helpless elders, all scientists at a missile base, is depicted with considerable suspense and occasional light touches of humor. The direction and acting are competent, and the photography good:—

Set at a West Coast missile base, the story has the children of the scientists, who live on the base, being hypnotized and enslaved by a pulsating, gelatinous mass that lands from outer space and hides in a cave near the base. By transmitting its thoughts only to the children, the "thing" directs them to prevent the launching of a new rocket with a hydrogen war head, which could destroy any other country at the touch of a button. Through mysterious powers, the "thing" enables the children to slip by guards unseen and to go through locked gates, and it also prevents their elders from interfering with their movements or learning their objective until they succeed in rendering the rocket harmless. The children are freed from their hypnotic bondage when the "thing" returns to outer space, and it is then that they reveal to their elders that children all over the world had destroyed similar rockets to save civilization.

It was produced by William Alland and directed by Jack Arnold from a screenplay by Bernard C. Schoonfeld.

Family.

**"Gunman's Walk" with Van Heflin,
Tab Hunter and Kathryn Grant**
(Columbia, July; time, 97 min.)

Photographed in CinemaScope and Technicolor, "Gunman's Walk" is a top-drawer western that should not only satisfy the action fans but also arrest the interest of those who generally are not partial to pictures of this type, for the story is different. It is not, however, a pleasant entertainment, for the action is violent and it pits an arrogant, proud father against a rebellious, trigger-happy son. Van Heflin, as the father, and Tab Hunter, as the son, deliver highly charged performances, but their characterizations are hard and unsympathetic. The closing scenes, where Heflin finds it necessary to shoot and kill Hunter to prevent him from committing more murderous deeds, are powerful. Praiseworthy performances are contributed by James Darren, as Heflin's more gentle son; Kathryn Grant, as a beautiful half-breed girl with whom Darren falls in love; and Mickey Shaughnessy, as a serious deputy sheriff. The direction is expert. The fine color photography enhances the magnificent outdoor scenery:—

Heflin, a powerful, middle-aged Wyoming cattle baron, a product of the old, untamed west, tries to raise both his sons in his own violent image, but he seems to be succeeding only with Hunter, a predatory, rebellious young man. Darren was more gentle and diffident. In preparation for a wild horse roundup, the sons visit a Sioux trading post and hire three Indian wranglers, including Bert Convy, a half-breed. Kathryn, Convy's pretty sister, catches Hunter's eye, but she rebuffs his improper advances. When Darren apologizes for his brother, he and Kathryn are drawn to each other. During the roundup, Convy outmaneuvers Hunter in roping a wild mare, and the latter, fired with racial hatred, deliberately runs him off a cliff to his death. Hunter claims that it was an accident, but Convy's Indian pals, who had witnessed the encounter, charge him with murder. Hunter is brought to trial and wins his freedom when Ray Teal, an opportunistic, small-time horse trader falsely testifies that he had seen the death and that it had been an accident. Darren, torn between loyalty to his brother and love for Kathryn, tries to comfort her, but his interest in her leads to a break with his father. Meanwhile Hunter goes on a wild spree in town and is publicly rebuked by his embarrassed father after the sheriff warns him to behave. It becomes clear to Heflin that Teal had perjured himself when the horse trader "requests" several of the wild horses, including a prize one coveted by Hunter. The angered Heflin gives him the animals and warns him to get out of the territory. Before he can do so, however, he is gunned down by Hunter for taking his prize horse. Hunter is jailed and Heflin offers Teal a \$5,000 bribe not to press charges against him. Meanwhile Hunter breaks out of jail and in the process kills Shaughnessy, a deputy sheriff. A posse starts out after him, but Heflin gets to him first. The defiant young man resists his father and threatens to kill him. Heflin, realizing that the boy had become a hopeless killer, finishes him in a gunfight. He brings Hunter's body back to town and, in his sorrow, becomes reconciled with Darren.

It was produced by Fred Kohlmar and directed by Phil Karlson from a screenplay by Frank Nugent, based on a story by Ric Hardman.

Adults.

**"The Snorkel" with Peter Van Eyck,
Betta St. John and Mandy Miller**
(Columbia, August; time, 74 min.)

A good British-made program murder melodrama. Even though the players are unknown in this country, it should prove to be a most satisfying supporting feature of its kind, for the story is tense and interesting. There is no mystery involved insofar as the audience is concerned, for the murderer's identity is made known at the very start, when he kills his wife and ingeniously makes it appear as if she had committed suicide. The suspense stems from the fact that his teenaged stepdaughter rightfully suspects him of the murder only to have her suspicions discounted by the police and her governess because of the obvious hatred she feels for him. The ending, where the killer unsuccessfully tries to murder the girl in the same way that he had disposed of her mother, only to fashion his own tomb, is given a clever and amusing twist. The direction and acting are highly competent.

The story opens with Peter Van Eyck drugging his English wife in a room of an Italian villa, sealing the doors and window with tape and turning on the gas jets. While she becomes asphyxiated, he lowers himself through a trap door cut in the floorboards and breathes air through the tube of a snorkel, which was used for swimming underwater. The police, after an investigation, label the death a suicide, but Mandy Miller, the dead woman's teenaged daughter, who had arrived from England with Betta St. John, her governess, is convinced that Van Eyck had murdered her mother. She believes also that he had deliberately killed her father years previously. Neither the police nor Betta will listen to her accusations, and Van Eyck, who remains outwardly patient with her, attributes her attitude to the fact that she is distraught. Mandy's efforts to find evidence that would incriminate Van Eyck are unsuccessful, but he becomes concerned when she finds the snorkel equipment in his hotel room and asks pointed questions about it. Lest this lead her to uncover the method of his perfect crime, Van Eyck leaves Italy for a holiday in France, smuggles himself back to Italy and, by representing himself on the telephone as a police official, lures Mandy to the abandoned villa. There, he manages to drug her and prepares to kill her in the same fashion that he had murdered her mother. Betta, accompanied by an English consular official, tracks Mandy to the villa and reaches her in the nick of time. They believe that she, too, had tried to commit suicide, but the groggy girl insists that Van Eyck had attempted to kill her. They agree to search the room provided she promises never to accuse him again if he is not found. In the process of the fruitless search, they move a very heavy piece of furniture over the trap door, unwittingly imprisoning Van Eyck. As they leave the villa, Mandy rushes back to the room for one last look and hears Van Eyck struggling helplessly to raise the trap door. She ignores his plea for help and, remembering her promise, says nothing to Betta. Upon reaching town, however, she notifies the police of Van Eyck's predicament and prepares to return to England, satisfied that he will receive his just punishment.

It was produced by Michael Carreras and directed by Guy Green from a screenplay by Peter Myers and Jimmy Sangster, based on the book by Anthony Dawson.

Family.

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

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No. 25

THE "COMMANDMENTS" TERMS FOR DRIVE-INS

Edward G. Chumley, Paramount's special sales manager for "The Ten Commandments," announced at a trade press conference held last week that the picture now is being made available to "suitable" drive-in theatres for special engagements during the summer months only, subject to a sales policy that provides, among other special conditions, that the film rental be computed on a per person royalty basis.

In a letter sent by Paramount to selected drive-in theatres, the operators are advised that the company is not at this time interested in licensing any drive-in theatre that cannot play the picture at least two weeks. Consequently, the minimum playing time that Paramount will accept is 14 days. Moreover, the policy provides for the engagement to open on a Wednesday, Thursday or Friday. Another principal point in the policy calls for the engagements to be licensed only during the period when children are on Summer vacation from school.

The letter also suggested that, in competitive bidding situations, "the terms you submit to us include a dollar guarantee to help us evaluate your offer and to help assure us of a fair return on this picture."

A company policy statement, issued to its sales staff, had this to say, partly:

"In having decided to offer licenses to drive-in theatres on the basis of payment to us as film rental of a specific royalty per person admitted to the exhibition, we are seeking as film rentals from drive-in theatres a specific amount for each person 12 years of age and over, and a lesser amount for each person under age 12 (excluding infants).

"In order that we may obtain a fair rental based upon the number of persons admitted to the theatre the per-person royalty which you shall seek shall be computed on the basis of the appropriate percentage of the net admission price which other exhibitors in the area have charged for admission to their theatres on this production.

"As you know, many exhibitors who operate drive-in theatres issue an excessive number of passes, admit patrons for a dollar, or even less, a carload and use other practices, all of which are among the factors that have led us to adopt this method of determining film rental. As you also know, the picture, with an intermission, is almost four hours long, and this, too, suggests that in order to return a proper and adequate film rental to us, usual methods of licensing drive-in theatres may not be satisfactory."

Present at the press conference was Leonard Kaufman, of the Paramount legal department, who had

ready answers for questions about whether or not the per capita method of collecting film rentals constituted the fixing of admission prices, contrary to the provisions of the anti-trust decrees. Kaufman emphasized that Paramount was not interested in the admission prices set by the drive-ins, just so long as the company collects a specific amount for each child and adult admitted, citing as an example 30 cents per child and 60 cents per adult.

Kaufman added that the Department of Justice has twice ruled that film rentals in the form of royalty payments are not in violation of the decrees. The first ruling, he said, was back in 1953, when Stanley N. Barnes, then in charge of the Department's anti-trust division, upheld a similar policy in connection with the exhibitions of "Peter Pan" and "Hans Christian Andersen." The second ruling was handed down last April when Benjamin Berger, the North Central Allied leader, raised an objection to the practice in connection with his negotiations for "The Ten Commandments." At that time, said Kaufman, the Justice Department informed Berger that the practice did not violate the decrees.

Despite these rulings by the Department's anti-trust division, National Allied, at its recent Spring board meeting, charged that Paramount's royalty basis of collecting film rentals "is a palpable subterfuge for controlling the admission prices charged by the theatres contrary to the decrees in the Paramount Case, and for forcing drive-in theatres to charge an admission price for children, contrary to the custom in many areas."

A resolution adopted by the Allied board called upon the Attorney General of the United States "to institute proceedings to halt these and other evasions of the provision of the decrees against the fixing of admission prices."

Allied, of course, long has been criticizing the Department of Justice for its failure to either properly enforce the provisions of the decrees or to interpret them in a manner that is consistent with their plain language and the declared purposes of the anti-trust laws.

Aside from the angle of fixing admission prices, Allied believes that some of the new and revolutionary marketing methods, such as is being employed by Paramount on "Commandments," violates at least two other provisions of the decrees, namely, that there be no discrimination in the licensing of motion pictures to the theatres, and that unreasonable clearance shall not be imposed where there is competition between theatres. In Allied's view, the decrees handed

(Continued on Back Page)

**"The Last of the Fast Guns"
with Jock Mahoney, Gilbert Roland
and Linda Cristal**

(Univ.-Int'l, July; time, 82 min.)

Although it is enhanced by CinemaScope and Eastman color, "The Last of the Fast Guns" does not rise above the level of a fair program feature. Set in a Mexican locale and centering around a gunfighter who seeks a \$25,000 reward to find a long-missing American, the chief trouble with the story, for a picture of this type, is that it is given to too much talk and not enough action. It holds one's interest fairly well, however, for it has an element of mystery concerning the identity of the missing man, and its occasional bursts of action are exciting and suspenseful. Jock Mahoney is manly and fearless as the gunslinger, and Gilbert Roland is impressive as the smiling villain. There is some romantic interest but it is unimportant. The outdoor scenery is impressive:—

Mahoney, a gunfighter who longed to hang up his pistols and settle down on a ranch is offered \$25,000 by Carl Benton Reid to find, dead or alive, his long-missing brother, whom he had not seen in 30 years and whom he believes to be in Mexico. He needed his brother or evidence of his death to save their interest in a gold mine, which would otherwise go to a crooked partner in San Antonio whose duplicity had driven his brother away years previously. Mahoney, intent upon buying a ranch, accepts the offer. He heads South and, after a stop at Edward C. Platt's hacienda, used as a hideout by outlaws, his trail leads him to the Mexico ranch of Lorne Greene, who lived in feudal elegance. There he meets Linda Cristal, Greene's beautiful daughter, and Gilbert Roland, his foreman. Mahoney is told that Reid's brother had died ten years previously, although there is no evidence of his death, and that two other men sent by Reid to search for him had met violent deaths. Mahoney declines Greene's advice to turn back and he induces Roland to join him in the search. In the course of their travels, someone tries to ambush Mahoney and Roland takes the shot. The bullet is removed by Eduard Franz, a dedicated friend of the Mexicans in the vicinity, who was neither a priest nor a doctor but was looked upon as such. In the complicated events that follow, it comes out that Roland had been promised a large sum of money by Reid's unscrupulous partner to kill the missing brother, who turns out to be Franz. Roland, at gunpoint, tries to make a deal with Mahoney whereby Franz would be killed under circumstances that will enable him (Roland) to collect from the crooked partner while Mahoney collects the \$25,000 from Reid. Mahoney refuses to have any part in this scheme and is held prisoner by Roland's accomplices while the latter sets out to dispose of Franz. Mahoney manages to gain his freedom and, in a series of swift-moving events, saves Franz while Roland falls to his death from a cliff. It ends with Mahoney, who had fallen in love with Linda, accepting Greene's invitation to settle down in Mexico.

It was produced by Howard Christie and directed by George Sherman from a screenplay by David P. Harmon. Family.

**"The Revenge of Frankenstein"
with Peter Cushing and Francis Matthews**

(Columbia, July; time, 89 min.)

Hammer Films, the British producing company that made last year's successful "The Curse of Frankenstein" and the currently successful "Horror of Dracula," have fashioned another very well produced Technicolor horror picture in "The Revenge of Frankenstein," which is a sequel to "Curse." It is a first-rate picture of its kind, but exhibitors who decide to book it had better make sure that the stomachs of their patrons are strong enough to take it, for bright red blood, made real by the fine color photography, drips all over the place as Peter Cushing, repeating his Dr. Frankenstein role, puts together a body from assembled parts of human cadavers. It is gory stuff, with enough chills and shudders to take care of a dozen normal horror films, particularly since the creature he creates turns into a cannibalistic-like monster. Young children should not be allowed into the theatre to see this picture, with or without their parents; it will give them nightmares:—

Sentenced to death for his crimes against humanity, Dr. Frankenstein (Peter Cushing) cheats the gallows with the aid of Michael Gwynn, a misshapen dwarf, who substitutes a priest for him at the last moment. Three years later,

Frankenstein, using an assumed name, establishes himself in the town of Carlsbruck with a successful society practice and also conducts a hospital for the poor. Francis Matthews, a young physician, recognizes Frankenstein's true identity, wins his confidence and joins him in his greatest secret experiment—to create a perfect body that would be guided by the dwarf's keen brain. The dwarf, unhappy with his stunted figure, had volunteered his brain for the operation. After creating the body, Frankenstein successfully transplants the dwarf's brain into it and fashions a gentle, intelligent creature. Things go wrong, however, when the creature becomes involved in a fight with a drunken janitor who damages his brain. This injury transforms him into a cannibal-like monster. He strangles the janitor to death and, becoming suddenly aware of what he had done, escapes to the home of Eunice Gayson, a voluntary worker in the hospital, who had been kind to him. Eunice shelters him, but the monster kills once again, this time an innocent young girl. Frankenstein traces the creature to Eunice's home and arrives there while a party is in progress. As Frankenstein talks to Eunice, the monster stumbles into the room and drops dead before the eyes of the assembled company. The incident is reported to the police and an investigation leads to the discovery that Frankenstein was still alive. Meanwhile Frankenstein returns to the hospital, where his ragged patients rise against him and beat him into unconsciousness. The dying Frankenstein instructs Matthews to transplant his brain to another body, and the young doctor completes the operation before the police arrive. Several months later, Matthews and another doctor whose voice is the same as Frankenstein's are shown practicing medicine in London.

It was produced by Anthony Hinds and directed by Terence Fisher from a screenplay by Jimmy Sangster.

Strictly for adults.

**"Desert Hell" with Brian Keith,
Barbara Hale and Richard Denning**

(20th Century-Fox, July; time, 82 min.)

An ordinary program melodrama that will have tough sledding even as a supporting feature. It is a French Foreign Legion story, centering around a Legionnaire desert patrol that tries to quell an uprising of an Arab tribe, and around the low morale of the patrol because of the conflict between its two top officers over the wife of one of them. The story, as presented, is dull, lifeless and talky, and the draggy pace is conducive to sleep. Most of the action takes place on the desert and there is a burst of excitement every now and then, but these are so few and far between that they cannot overcome the monotony of the whole. There is not much that the players could do with the script. Barbara Hale, the only woman in the cast, appears in only a few brief scenes:—

Brian Keith, a Legionnaire captain, is returning to his post with a desert patrol when they are ambushed by an Arab tribe. Keith and Richard Denning, his sergeant, are the only survivors. Realizing that all the French outposts are endangered, the post commandant orders Keith and Denning to form a new patrol. While Denning recruits volunteers, Keith goes to say farewell to Barbara Hale, his wife, only to find her in the arms of Johnny Desmond a lieutenant. Keith and Desmond lead the patrol on the dangerous mission and make no secret of the hostility between them. Sniping Arabs attack the patrol from time to time and one man after another loses his life, but the patrol doggedly pushes along toward the first outpost. In the course of events, a captured Arab reveals to Keith that, though the holy leader of his tribe is signing a peace treaty at the outpost, rebellious members of the tribe planned to ambush him, blame his death on the French and thus provoke a new war. Despite the ever-increasing hostility between himself and Desmond, Keith pushes ahead and manages to warn the old chief of the rebels' plans. In the process, however, both he and Desmond lose their lives.

It was produced by Robert Stabler and directed by Charles Marquis Warren from a screenplay by Endre Bohem, based on a story by Mr. Warren.

Family.

**"The Cry-Baby Killer" with Jack Nicholson,
Harry Lauter and Carolyn Mitchell**

(Allied Artists, June; time, 61 min.)

This should prove to be a suitable program picture wherever strong melodramas are acceptable. The subject matter, however, is unpleasant, for the young villain, in his efforts to escape arrest and possible punishment, threatens the lives of innocent persons, including a baby. The semi-documentary treatment given to the story helps to make the action so realistic that one is held in tense suspense right through the closing scenes, where the youthful villain, who had barricaded himself, is finally induced to surrender. The picture is being paired with "Hot Car Girl," which is reviewed elsewhere in this issue, and together they shape up as a fairly effective double bill about juvenile delinquents. The direction and acting are impressive, and the photography good:—

17-year-old Jack Nicholson is beaten up brutally by Brett Halsey and two of his teenaged punks (Ralph Reed and James Fillmore) because Halsey wanted to make a play for Carolyn Mitchell, Nicholson's girl. Later, Nicholson shows up at a drive-in hangout of the teenage crowd, to take Carolyn away from Halsey. He challenges Halsey to a fight but the latter's buddies move in on him with brass knuckles. Fillmore pulls a gun, which drops to the ground, and Nicholson, gaining possession of it, shoots Halsey and Fillmore. John Shay, a police officer, orders Nicholson to surrender, but the youth, thinking that he had killed the pair, dashes into a small storeroom nearby. There, he finds Jordan Whitfield, a Negro drive-in employee, and Barbara Knudson, a young mother and her infant child. The siege starts as Nicholson holes up in the storeroom with his hostages, and Harry Lauter, a police lieutenant, sets up a police cordon. Tension mounts in the hours that follow as Lauter and others plead with Nicholson to either surrender or release the hostages. But Nicholson is so frightened that he threatens to kill the hostages if they should try to break out. The scene soon takes on a Roman carnival aspect as TV crews arrive and vendors sell hot dogs and drinks. A large crowd gathers and, at one point, almost breaks through the police lines to storm the storeroom. Lauter finally decides to use tear gas, with a rescue unit standing by to help the hostages. Listening to the pleas of Carolyn and his mother, Nicholson at last surrenders, but, because he used the gun in self defense, it is indicated that the authorities will treat him with leniency.

David Kramarsky and David March co-produced it, and Jus Addiss directed it, from a screenplay by Leo Gordon and Melvin Levy. Adults.

**"Hot Car Girl" with Richard Bakalyn,
June Kenney and John Brinkley**

(Allied Artists, June; time, 71 min.)

A good production of an unpleasant story is offered in "Hot Car Girl," which should prove suitable for theatres that book program crime melodramas. Like "The Cry-Baby Killer," with which it is being sold as a double-bill package, this story, too, deals with misbehaving teenagers. In this instance, the youthful villain entangles a young girl in his criminal career but in the end absolves her of complicity in his crimes before being shot and killed by the police. The direction is competent and so is the acting, with creditable portrayals turned in by Richard Bakalyn in the unpleasant leading role, and by June Kenney, as the victim of circumstances. There is naturally no comedy relief. Like most juvenile delinquency pictures, the subject matter of this one lends itself to exploitation:—

Instead of working for an honest living, Bakalyn and John Brinkley steal auto accessories and sell them to Bruno Ve Soto, a fence. They spend their leisure time with June Kenney and Sheila McKay, their respective girl-friends. While out driving with Bakalyn one day, June tries to persuade him to give up his life of crime. Her remarks anger him and, to taunt her, he flirts with Jana Lund, a young girl, who had driven alongside. They engage in a race. A motorcycle officer takes after them and is killed when his vehicle crashes into Jana's car. She is held, but the police seek Bakalyn, who had not stopped. Terrified, Bakalyn paints

his car from black to light blue in the hope that he will escape detection. The repaint job is done at Ve Soto's, who knows the reason for it. When Jana learns the license number of Bakalyn's car at a later date, he kills her. At this point, Brinkley and Sheila break away from Bakalyn and June, and Ve Soto now puts his finger on Bakalyn as the killer. Bakalyn has a strange hold on June and she goes with him as he tries for a real escape, committing several holdups as he flees from the city. Finally, he realizes that his luck will not last and that eventually a police bullet will get him because he was determined not to surrender. He breaks off completely with June, orders her to return to the city and hides out alone at an abandoned roadside fruit stand. June is caught in a road blockade and the police learn where Bakalyn is hiding out. They close in on him and mow him down in a gun battle. On his body they find a note clearing June and explaining that she had been led into his life of crime against her will.

Gene Corman produced it and Bernard L. Kowalski directed it from a screenplay by Leo Gordon.

Adult fare.

**"Life Begins at 17" with Mark Damon,
Dorothy Johnson and Luana Anders**

(Columbia, July; time, 75 min.)

A pretty good program picture. It is a domestic story, dealing with teenagers and centering around the rivalry that develops between a beautiful 19-year-old girl and her rather plain-looking 16-year-old sister when the latter is used as a pawn by a handsome prep school student who seeks to get next to the older sister. As can be anticipated, he truly falls in love with the younger sister, but the romance is not brought to fruition until after she indignantly protests against his strategy by falsely claiming that she is to bear his child. The story has been given an interesting treatment and the acting is good, but the scenes where the fathers of the youngsters are not patient enough to listen to their explanations are somewhat far-fetched. Although there is no comedy relief, the story on the whole is light and pleasing:—

Between 13-year-old Cathie O'Neill and 19-year-old Dorothy Johnson, the home of Hugh Sanders and Ann Doran is usually in an uproar. The parents safely ignore Luana Anders, their middle 16-year-old daughter, who was shy, sensible and comparatively plain. Dorothy, one of the loveliest girls in town, wins a local beauty contest and becomes the object of the attentions of a group of Ivy League prep school students, who designate Mark Damon to persuade her to attend a Spring Prom as their fraternity's representative in a school beauty contest. Dorothy is flattered when Damon invites her to be his prom date, but Edward Byrnes, her steady boy-friend, who worked in a shoe store, frowns on the idea. Dorothy regretfully declines Damon's invitation, but the latter, who had bet his chums that he would get the date, is not easily discouraged. By playing up to Luana, he manages to ease his way into her home to get closer to Dorothy. Damon wines and dines Luana lavishly, and Dorothy drools because her boy-friend could not afford to entertain her on such a scale. Luana falls in love with Damon who, to his own amazement, finds himself in love with her, but remembering his bet with his fraternity brothers, he makes a secret date with Dorothy, kisses her and secures her promise to attend the prom, no matter what her boy-friend says. When their date comes out in the open, Byrnes breaks with Dorothy while Luana is stunned and heartbroken. After brooding in her room for several days, Luana confides to her family that she is going to bear Damon's child. Furious, her father has Damon expelled from school and goes into an indignant huddle with Damon's father, a steel magnate. Damon vainly protests his innocence but no one believes him. Luana runs away in shame. Damon finds her, brings her home and makes her admit that she had lied. It all ends on a happy note, with Damon and Luana resuming their romancing with the parents' blessings, and with Dorothy and Byrnes becoming reconciled.

It was produced by Sam Katzman and directed by Arthur Dreifuss from a screenplay by Richard Baer. Family.

down by the Courts presupposed the continuance of the established system of runs and clearances, with definite availabilities, which characterized the business for many years. The "Commandments" sales policy tends to completely destroy that established system, with the result that the remedies provided by the Courts against unlawful clearances and discriminatory selling practices are being nullified.

The terms being demanded by Paramount on "Commandments" are the stiffest ever devised by any film company on any picture. We predict that this sales policy will not only be met with strong resistance on the part of drive-ins, subsequent-run and small-town theatres, but will also set off a new wave of indignation in which strong demands will be made for stricter enforcement of the decrees by the Department of Justice.

And if the Department's anti-trust division continues to interpret the decrees in a way that nullifies their intent and effectiveness, we predict also that exhibitor clamor for relief once again will be brought before appropriate Congressional committees. This time, however, because of the keen public interest in "The Ten Commandments," the exhibitors, in bringing their problems to the attention of Congress, will be in a position to gain considerable public sympathy and support, for, as pointed out recently by Abram F. Myers, Allied's board chairman and general counsel, "There are millions of people who for a variety of reasons are dependent upon the subsequent-run, small-town and drive-in theatres for current motion picture entertainment. This may be because they are aged and infirm, because they must take their children with them, or because they cannot afford the high admission scales in the big downtown theatres or lack transportation facilities."

Many of these people are being denied the privilege of seeing and enjoying "The Ten Commandments," and small-town exhibitors in particular should have little difficulty in persuading them to make their feelings known to their Congressmen and Senators.

**"Naked Earth" with Richard Todd,
Juliette Greco and Finlay Currie**
(20th Century-Fox, June; time, 96 min.)

Rugged action and a most unconventional romance, set against a background of the African wilderness, is offered in this interesting British-made production. It is an earthy type of story, centering around an adventurous young Irishman and a fiery, quick-tempered French woman, who are thrown together when they both find themselves stranded deep in the interior of the Uganda jungle, where they decide to start a tobacco plantation with native help. The action is only moderately exciting in its melodramatic phases, but the relationship between the two principals is fascinating, for they marry for the sake of appearances and tend to be quarrelsome with only occasional displays of affection for one another, but in the end, after several heartbreaking experiences, they find themselves genuinely in love. Juliette Greco, a French actress, is an attractive woman with a magnetic personality, and she gives her characterization a down-to-earth quality that intrigues one. Richard Todd turns in his usual competent performance as her adventurous but reluctant bridegroom. The dialogue

is crisp and frank. The photography, in black-and-white CinemaScope, is very good:—

In 1898, Todd, an impoverished Irishman, travels to the interior of Africa to join a fellow countryman and his wife in the tobacco growing business. Arriving at his destination, he finds that his friend had been killed by crocodiles, which infested a river nearby, leaving Juliette, his wife, deathly ill and destitute. Todd nurses her back to health and learns that she had not been his friend's wife but was, in fact, his companion, whom he had met on the docks of Marseilles. Physically drawn together out of loneliness—the only common bond between them, they agree to proceed with the tobacco plantation and enlist the aid of John Kitzmiller, a native overseer, and a local tribe. Finlay Currie, a traveling priest, convinces Todd that he must marry Juliette to set a proper example for the natives, and they become husband and wife against each other's will. Shortly after the wedding, their relationship becomes even more strained when she reveals that she is going to bear his dead friend's child. The tobacco crop flourishes, but it is destroyed due to the indolence of the natives. At the same time, Juliette loses her baby. Determined to wrench something from the wretched country, Todd turns to hunting crocodiles for their skins and is successful beyond his wildest dreams. But just as he and Juliette appear to be rich enough to quit the crocodile-hunting life and go their separate ways, the skins are stolen by two crooked white hunters. Kitmiller rallies the natives who catch up with the hunters and administer jungle justice to them. In the process, however, Kitmiller sacrifices his life. The return of the skins and the loyalty of the natives give Todd and Juliette a new outlook on life, and they decide to remain in Africa to continue to seek their destiny together.

It was produced by Adrian Worker and directed by Vincent Sherman from a screenplay by Milton Holmes.

Adult fare.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, JUNE 28, 1958

No. 26

SOME DIRE PREDICTIONS AND THE POSSIBLE SOLUTION

Max E. Youngstein, vice-president of United Artists, forecast last week that the film industry of the future would see fewer producer-distributor organizations and fewer theatres, but that all would operate on a sounder basis than in the past.

Youngstein's personal analysis of changing motion picture business patterns was made before a convention of Schine Circuit theatre managers in Glenn Falls, N. Y.

The outspoken UA executive conceded that problems lie ahead, but he affirmed his faith in their solution through "guts, courage and imaginative drive" by every phase of the industry.

Turning specifically to the role of exhibition, Youngstein called on the nation's theatremen to contribute more initiative, enterprise and hard dollars in the crucial battle now being waged by the whole film business, and he urged that they actively back promotions instead of talking about it; assume a more equitable share of promotional expenses; and train new manpower.

In forecasting a sound and profitable future, Youngstein said that the industry's total "pie" would be somewhat smaller but that profit participation would be larger for those who helped develop the new formula of success.

He added that the inroads of TV competition are now reduced, and that televiewing is out of the habit phase and is on as selective a basis as movie-going.

Youngstein predicted that within five years or less there would be approximately 10,000 theatres functioning against a peak of 18,000, and he also foresaw that the number of producer-distributors would be reduced appreciably. "What remains though," he declared, "will be far healthier and more stable than what we have known in the past."

Youngstein also expressed his belief that consolidation of the costly, outmoded production-distribution systems is inevitable. "These operations have to be trimmed down in line with modern marketing principles," he said. "It is impractical for every major studio to maintain large sound stages, many of which aren't used. It is also impractical to maintain exchanges in 30 or more towns, which are accessible through air express."

Public entertainment habits have changed, said Youngstein, and today's selective audience shops for a top star or an appealing story. Hence, creative brains and creative energy in the film business assume more importance than ever.

Max Youngstein's forecast of what the future holds for the motion picture industry is indeed interesting. There is no denying that the film business in general is not in the healthy condition that it was in former years, and that box-office receipts in particular are

not in as good shape as they used to be. If conditions do not improve, it no doubt will result in fewer theatres and a cut in the producer-distributor ranks. We cannot agree, however, with Youngstein's prediction that only 10,000 theatres will be functioning within five years or less. Such a predicted cut is far too drastic and is certainly open to debate, unless, of course, the producer-distributors go haywire and flood the television markets with their post-1948 films.

We go along with Youngstein's statement that the problems that lie ahead can be solved through "guts, courage and imaginative drive," and that the exhibitors in particular should put more vigorous showmanship efforts behind the pictures they play. We should like to point out to him, however, that, if exhibitors are to face the future with "guts, courage and imaginative drive," and if they are to be induced to put extra efforts behind their exploitation of pictures, there will have to be a drastic change in most current sales policies, which leave exhibitors little or no incentive to go out and exploit a picture in a big way.

Although there have been numerous innovations in sales policies over the years, the one thing that has not changed on percentage engagements is the so-called "penalty selling"—that is, the sliding scale system by which the more business an exhibitor does through greater exploitation efforts the more film rental he pays, yet he ends up with less profit in proportion. Such "penalty" selling always has been completely illogical, for under it the exhibitor finds himself penalized for whatever extra money and effort he put behind a picture in order to draw more customers to the box-office.

If the industry is to overcome the box-office doldrums and surmount the competition from television and other entertainments, the one thing that distribution must do is to change from "penalty selling" to "incentive selling," so that the exhibitor would be encouraged to put extra time and money behind the promotion of a picture.

What else is sorely needed, of course, is a return to the established system of runs, clearances and availabilities on top-notch pictures so that they can play the great majority of theatres while public interest in them is still alive.

Make available to the subsequent-run, small-town and drive-in theatres better pictures while they are reasonably fresh in the public's mind, at incentive rental terms that will afford them an opportunity to make a fair profit, and you will find that the vast majority of them willingly will roll up their sleeves and, with "guts, courage and imaginative drive," will get behind the pictures they book with all the ingenuity at their command. This should not only result in greater financial benefits for all concerned, but it should rekindle public interest in the movies and put an end to the industry's downward spiral.

"White Wilderness"*(Buena Vista, August; time, 72 min.)*

All the True-Life Adventure pictures thus far presented by Walt Disney have been highly entertaining and fascinating, but none more so than "White Wilderness," which covers a study of birds and animals in their free wild state in the Arctic regions and depicts their problems of competitive survival. From the opening to the closing scenes, one is held enthralled by the truly remarkable shots of polar region wild life, both large and small, made all the more interesting by the fine Technicolor photography, the clever editing and the appropriate background music, which heightens both the comic and dramatic aspects of the different scenes. This is informative entertainment at its best, and exhibitors who book it should exploit it to the hilt, safe in the knowledge that it will prove to be a rare treat for all who see it.

Filmed against majestic backgrounds of snow, glaciers, ice floes, rivers and tundra, the picture opens with amazing shots of a herd of walrus, swimming and loafing until they are panicked by their natural enemy—the polar bear. After scenes of the beguiling antics of two polar bear cubs at play, the camera catches beautiful shots of the graceful ringed seal and white beluga whales as they cavort in the glacial deeps. The camera next observes the lemmings, little furry mammals who commit mass suicide by plunging headlong into the sea in a blind and pitiable frenzy induced by overcrowding; the jaeger, a feathered predator who lives on other birds and small animals; the raven; the sleek, blood-thirsty ermine; a variety of migratory waterfowl; and the herd life of the shaggy musk ox. The camera has captured also unusual shots of the grey Arctic wolf, the most intelligent of the Northland predators, depicting the animals in their family devotion and their tactics and resourcefulness in their hunt of the caribou. Among the most fascinating shots are those of the wolverine, a ferocious, gluttonous animal who is a bundle of fighting fury and who terrorizes all the other animals, including the wolves. The life and habits of many other birds and animals are shown, but, as in the case of those already mentioned, a brief synopsis cannot do justice to the vivid depiction of their struggle for existence and their often violent competition for food. It has to be seen to be appreciated.

It was produced by Ben Sharpsteen, written and directed by James Algar and narrated by Winston Hibler.

Family.

"Imitation General" with Glenn Ford, Red Buttons and Taina Elg*(MGM, July; time, 88 min.)*

A mirthful farcical Army comedy, the kind that should register strongly with the rank-and-file moviegoers, for its nonsensical doings provoked much laughter at a sneak preview in a New York neighborhood theatre. Needless to say, the names of Glenn Ford and Red Buttons should be of considerable help at the box-office. As indicated by the title, the story, which takes place on a French battlefield at the height of World War II, centers around a master sergeant who, to boost morale among groups of disorganized American soldiers, masquerades as a one-star general who had been killed in action but whose death had not yet been reported. The story is, of course, completely

far-fetched, but the whacky happenings and complications should garner a rich harvest of laughs even though nothing makes sense. Ford is highly amusing as the pseudo-general who gets away with his deception, and Buttons, as his worried aide, is in his element as a comedian and makes the most of the mirth-provoking gags and situations, giving the sometimes forced comedy a decided lift. Taina Elg adds a touch of sex as a wary French girl whose farmhouse is used by Ford as headquarters. The black-and-white CinemaScope photography is first-rate:—

When Kent Smith, a one-star general is killed in action, Ford, his aide, takes note of the fact that groups of American soldiers, separated from their divisions, were disorganized and were roaming the French countryside. To make order out of chaos and to save the soldiers from the enemy, Ford decides to masquerade as Smith to boost morale and to organize a plan that would set back the enemy. Buttons, a corporal and Ford's buddy, is against the idea and warns Ford of the penalty if he should be caught, but the latter refuses to be deterred. Ford sets up headquarters in a farmhouse owned by Taina, who agrees to cooperate in the deception, and by donning Smith's clothes he quickly enlists the aid of John Wilder, a young lieutenant, in setting up missions that knock out a German machine gun nest and destroy several enemy tanks. No one questions Ford's authority and he gets by with the masquerade, even winning the admiration of the soldiers for his bravery. Trouble looms, however, when Tige Andrews wanders into the farmhouse. A former sergeant who had been busted to a corporal as a result of a scrap with Ford, Andrews long had been seeking vengeance. Buttons informs Andrews that Ford had been killed in action and manages to get rid of him, but Ford finds his operations hampered because of Andrews' presence in the vicinity. During one successful ambush that turns the tide of battle, Ford is knocked unconscious and Buttons manages to get him back to the farmhouse before Andrews can spot him. The victorious soldiers are sent back to a rest area, leaving none around to identify Ford, who meanwhile reports the death of Smith and gives him credit for guiding the victory. When Andrews suddenly makes an appearance at the farmhouse, Buttons plies him with wine, after which Ford leers at him through a hole in the roof. Thinking that he is seeing a ghost, the frightened Andrews flees for his life, leaving Ford and Buttons free to return to their home base.

It was produced by William Hawks and directed by George Marshall from a screenplay by William Bowers, based on the story by William Chamberlain.

Family.

"Wild Heritage" with Will Rogers, Jr., Maureen O'Sullivan and Rod McKuen*(Univ.-Int'l, August; time, 78 min.)*

Above-average program fare is offered in this interesting western melodrama, which is enhanced by CinemaScope and Eastman color photography. The story is different from most westerns in that it puts the accent on youth in its dramatic depiction of the hardships undergone by the members of two small families while they seek to establish themselves in the rough-and-tumble West during the pioneer days. It is, for the most part, a sentimental type of story, but it offers considerable excitement in the scenes that are concerned with the murderous machinations

of two cattle rustlers who make life miserable for the settlers but who are finally wiped out in a showdown battle with the courageous teenaged sons of both families. There is some light comedy relief here and there, as well as youthful romance. The direction and acting are competent, and the color photography excellent:—

Paul Birch and Maureen O'Sullivan, together with Rod McKuen, Gary Gray and George Winslow, their three sons, and Gigi Perreau, their only daughter, head West in a covered wagon to take up new land. En route, they meet and become friendly with another covered wagon family consisting of Stephen Ellsworth and Jeanette Nolan, the parents, and Troy Donohue and Judy Meredith, their son and daughter. Shortly after the family reaches a lawless frontier town, Maureen is widowed when her husband is shot dead by John Beradino and Phil Harvey when he accidentally bumps into them in a saloon. The heart-broken family pushes on further West and finally settle down on virgin land close to the town after their wagon breaks down. Meanwhile Ellsworth and his family settle on adjoining land and tragedy strikes when he dies from illness. In the course of their farming, Maureen and her family befriend Casey Tibbs and his cowboys, who were driving a herd of cattle toward the East. Cattle rustlers headed by Beradino and Harvey steal most of the herd, and Tibbs, grateful for the help given to him by Maureen's boys, presents them with the remainder of his herd to start them on cattle raising. Shortly thereafter, Will Rogers, Jr., a kindly lawyer, helps both families to file claim on large areas of the land. Jeanette and her daughter nurse Maureen and her daughter back to health when they are stricken with a fever and, in gratitude, Maureen sees to it that they are given half the cattle. Trouble looms when Beradino and Harvey try to force both families off the land and, failing this, stampede the cattle. The teenaged sons of both families eventually face up to the two killers in a showdown gun battle and shoot them dead. Now free to devote their time to ranching, both families are drawn closer together by romances between Troy and Gigi and between Rod and Judy, while a discreet courtship develops between Rogers and Maureen.

It was produced by John E. Horton and directed by Charles Haas from a screenplay by Paul King and Joseph Stone, based on a story by Steve Frazee.

Family.

"Sierra Baron" with Brian Keith, Rick Jason, Rita Gam and Mala Powers

(20th Century-Fox, July; time, 80 min.)

Enhanced by beautiful CinemaScope and DeLuxe color photography, "Sierra Baron" is a well produced, fairly good western-type melodrama, capably directed and acted. The story is not unusual, but it should satisfy the general run of audiences, for it has been given an interesting treatment, is endowed with considerable human interest and has more than a fair quota of gunplay, fisticuffs and hard-riding. Discriminating movie-goers, however, are likely to be less tolerant of the cliché-ridden dialogue. On the whole, it should serve as a top attraction for houses that cater to the action fans and as a strong supporting feature elsewhere. The production values are lavish, and the outdoor scenery a treat to the eye:—

Rick Jason and Rita Gam, his sister, inherit a vast Spanish land grant in Northern California when their

father's murder is brought about by Steve Brodie, a land grabber and gang leader. Jason, vacationing elsewhere, races home to defend his inheritance and finds a booming frontier town on part of his land, which had been sold to the people by Brodie. When Jason musters his vaqueros and serves notice on the people that they are trespassing, Brodie hires Brian Keith, a professional gunslinger, to kill Jason. Keith, however, casts his lot with Jason after meeting his sister and finding that they are mutually attracted. In the course of combatting Brodie's machinations, Jason befriends a wagon train of starved land seekers and grants them permission to camp on his land and raise a crop. At the same time he rescues Mala Powers, a beautiful young widow, who had remained on the desert with her dying husband. Brodie, who had hoped to prove that Spanish land grants are illegal, receives a blow when the United States formally recognizes their validity. To save his own skin, he arouses the people to resort to violence on the charge that Jason, as legal owner of the town, will oust them from their properties. Jason, warned of the pending attack, musters his pitifully small forces to defend his inheritance. Meanwhile Mala, now in love with Jason, urges her wagon train companions to go to his aid. They race to his hacienda and arrive in time to join him in facing the irate townspeople. As battle lines are drawn, Jason informs the people that he will permit them to keep their properties and that his quarrel is with Brodie for selling the land to them fraudulently. The grateful people turn on Brodie but he manages to escape. Later, he steals into Jason's hacienda and gets the drop on both Jason and Keith, but Jason manages to shoot him dead and Keith is wounded in the exchange of gunfire. In a present-day ending, tombstones in a cemetery disclose that Jason had married Mala, and that Keith had remained devoted to Rita, who had become a nun.

It was produced by Plato A. Skouras and directed by James B. Clark from a screenplay by Houston Branch, based on the novel by Thomas Wakefield Blackburn.

Family.

A GOOD IDEA

J. F. Samuels, owner of the Carlsbad Theatre in Carlsbad, California, has sent me the following letter:

"Dear Pete:

"It has been close to 40 years since I last saw you in my old home town of Salt Lake when you were manager of a theatre, or at least were working for one in that city. I hope the years have been kind to you.

"We own a comparatively small theatre in Northern San Diego County and have been connected with our industry for 37 years and have been a subscriber to HARRISON'S REPORTS for many years; they are our 'Bible' and we have yet to disagree with your reviews and analyses.

"We have adopted a not-too-subtle slap at TV by putting in the phrase 'NO COMMERCIALS' immediately underneath our Carlsbad Theatre caption in the newspapers; the phrase is in bold face type and anyone reading the ad would be sure to see it and—who may tell—the implication may sink in and cause some of our lost patronage to try the movie theatre again. Perhaps if this were carried out nationally it could develop into a psychological urge for people to attend the movies again."

**"The Case of Dr. Laurent" with Jean Gabin,
Nicole Courcel and Sylvia Monfort**

(*Trans-Lux, July; time, 91 min.*)

This French-made film with English sub-titles is a most unusual adult drama in that its central theme is concerned with the methods of natural childbirth in which a woman, through training and knowledge and through a course of breathing and other exercises, overcomes the traditional horror and great pain of childbirth and seemingly enjoys the experience of helping her child into the world. The outstanding thing about the picture is the sensational climax in which the camera records in every detail the actual birth of a child as it emerges from its mother's womb. Although this climax is indeed most unusual in a picture that is an entertainment, it should be pointed out that it is presented in a manner that is most informative and entirely inoffensive. This final sequence no doubt will create considerable word-of-mouth comment, and this in turn should give its box-office chances a decided lift.

The story, which has been handled in good taste, is at once charming, humorous and dramatic, centering around Jean Gabin as a middle-aged Parisian doctor who comes to St. Martin, a French Alpine town, for reasons of health and to replace an aged, retiring physician. His first patient is Sylvia Monfort, who was having a particularly difficult maternity confinement and who finally gives birth after hours of agonizing pain, but the experience leaves her shocked, and resentful toward her husband. Moved by Sylvia's wretched ordeal, and recalling the remarkable success of the new method of natural childbirth, Gabin familiarizes himself with the techniques and invites the villagers to a lecture on the subject in the town hall. The people react to his announcement with passive skepticism and only a handful are curious enough to attend the lecture and all are fascinated by what he has to tell them. But only Nicole Courcel, a pregnant, unmarried girl, volunteers to take Gabin's natural childbirth instructions in preparation for her delivery. Gabin's teachings divide the people into two camps. Although most are shocked at his radical attack on traditional attitudes toward pregnancy, the women of the town are intrigued by his astonishing ideas and intensely curious over Nicole's progress. Other county doctors, fearing that Gabin is a publicity-seeker who is out to steal their patients, oppose him and spark an investigation by the Medical Association. Gabin is summoned to appear before a medical board of inquiry in a city nearby. While he is being grilled by the board, Nicole enters the first stage of her labor pains. She communicates with Gabin by telephone and, in gratitude for his help, persuades him to let her come to the city and have her baby before the very eyes of his "judges." When the board agrees to witness the birth, the women of the town commandeer a rickety old bus and, after a wild ride over steep mountain roads, reach the city hospital in the nick of time. There, before his astonished colleagues and the women of St. Martin, Gabin brings his smiling patient through the modern miracle of a perfect, natural childbirth.

It is a highly entertaining story, presented in a frank and forthright style, and rich in down-to-earth characterizations that are typical of many foreign-made films. The direction and acting are excellent. A

dubbed-in English version of the film will be made available to exhibitors who desire it.

It is a Cocinor production, written and directed by Jean-Paul Le Chanois.

Strictly adult fare.

**"Robbery Under Arms" with Peter Finch,
Ronald Lewis and Maureen Swanson**

(*Rank Film Distr., May; time, 83 min.*)

Photographed in Eastman color, "Robbery Under Arms" is a pretty good British-made western-type adventure melodrama, set in the pioneering days of Australia in the 1850's. The story, which centers around a father and two sons who get involved with cattle rustling, bank holdups and killings before the law catches up with them, graphically depicts the life of the early bushrangers and, despite some slow moments here and there, has all the thrills and excitement usually found in traditional American westerns. The chief trouble with the picture, insofar as the American exhibitors are concerned, is that the members of the all-British cast are virtually unknown in this country. Consequently, it poses a selling problem, even though the action fans should enjoy it once they are in the theatre. The direction and acting are good, and the outdoor backgrounds, enhanced by the fine color photography, most impressive:—

After a profitable season at a sheep station, Ronald Lewis and David McCallum, brothers, ignore the pleas of their mother and join Laurence Naismith, their ex-convict father, in driving stolen cattle to Adelaide for Peter Finch, a bold adventurer. The drive is a success and, after Finch pays them off handsomely, the boys board a ship for Melbourne to seek further adventures. On board, Lewis meets and falls in love with Maureen Swanson, a possessive girl, while McCallum takes up with Jill Ireland, her sister. Learning that the authorities had captured Finch and were now on their trail, the boys leave Melbourne hurriedly and head home for Christmas. There, troopers catch up with them and their father, but they manage to escape and join up with Finch, who, too, had successfully made a break for freedom. The boys leave Finch and his bushrangers following the killing of a trooper, and they head for a boom town to dig for gold. There, Lewis again meets Maureen, now the wife of a saloon owner, but McCallum finds Jill still unattached and marries her. At this point Finch and his gang hold up the local bank and kill an innocent bystander in the process. Maureen, in a fit of jealousy over Lewis' attentions to another woman, tells the outraged citizens that Lewis and his brother are members of the Finch gang. The boys flee to the hills and rejoin Finch, but the authorities eventually catch up with them and, in a showdown gun battle, kill Finch, Lewis and his father. McCallum manages to escape and makes his way back to Jill, but on learning that she had given birth to a son, he surrenders to the police so that he may pay for his crimes and be free one day to rejoin his loved ones.

It was produced by Joseph Janni and directed by Jack Lee from a screenplay by Alexander Baron and W. P. Lipscomb, based on the novel by Rolf Boldrewood.

Family.

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A TV SALES CONTROL PLAN THAT MERITS STUDY

In an open letter to the motion picture industry, Walter Reade, Jr., the New Jersey circuit operator, this week proposed a six-month moratorium on the sale of all post-1948 films to television, including both American and foreign-made pictures. During this hiatus, Reade suggested that a meeting of all interested parties be set up immediately to evolve a method of "logical and economic" distribution of films to TV and to discuss the following plan:

"The establishment of an autonomous non-profit organization constituted on a basis quite similar to ASCAP to which all producers would license 'or give' his complete TV rights. This organization would plan or sell certain films on a continuous basis to TV withholding others at its sole discretion. Each producer would be remunerated in direct proportion to his film's total domestic gross—regardless of whether his film was ever sold to TV or not—in direct proportion to the over-all melon cut up each year. The directors and executives of this organization to be drawn from interested segments of our industry."

The Reade proposal is, in effect, a control sales plan whereby theatrical films would be made available to TV in a manner that would least affect theatrical attendance, for depressed box-office receipts affect the income of both the producer-distributors and the exhibitors. Presumably, the organization Reade has in mind would withhold from television the truly important pictures which, as experience has proved, have had a devastating effect on theatre attendance when televised in a particular area.

Naturally, the ideal arrangement is a plan that would keep theatrical films away from TV entirely. But when one considers the fact that a great many pictures produced today are being made by independent producers who, in most cases, are interested in all possible revenue without regard for the best interests of the industry as a whole, it is extremely doubtful if any plan can be devised to halt completely the disposition of post-1948 films to television.

Accordingly, any plan that would at least control film sales to TV and still give the producers income from that source certainly merits the thoughtful consideration of the industry's leaders, and the Reade proposal seems to be a move in the right direction.

Of course, an analytical study of the Reade plan may prove that it is impracticable, but out of such an analytical study may come a more practicable proposal. At any rate, there should be no hesitancy on

the part of the industry leaders to confer on the plan, for everything possible must be done to prevent another mass sale of theatrical films to television. The first mass sale of pre-1948 films crippled the motion picture business. Another mass sale of post-1948 films will finish it.

DO YOUR SHARE

A thrill we relish experiencing each year is the visit to the Will Rogers Memorial Hospital and Research Laboratories at Saranac Lake, N. Y., in connection with the annual meeting of the institution's officers and board of directors, which is held at Herman Robbins' delightful Edgewater Motel at Schroom Lake, N. Y., to which all are invited as his week-end guests.

While it is always gratifying to see the physical improvements made in the hospital's facilities from one year to the next, and to hear the informative reports of the fine medical staff in connection with the progress made in the treatment of tuberculosis and other serious chest ailments, our thrill stems from the amazed I-didn't-realize-it-was-like-this comments one hears from those who are visiting the hospital for the first time.

They marvel at the medical knowledge and surgical skill available to the patients, augmented by the compassionate and understanding provisions made for their living accommodations. They are pleasantly surprised to see that all the patients have tastefully decorated, home-like private rooms and baths, with semi-private fresh air porches, and that the different community lounge rooms are decorated and furnished in the mode of a modern resort hotel or club. They note also that, as a result of this club-like atmosphere, the patients are not burdened by the dejection and gloom that often accompanies hospitalization. Instead, their minds are set at ease amid cheerful surroundings that inspire needed relaxation and friendly associations, making them more responsive to the care and treatment.

Another source of wonderment to the first-time visitors is the work carried on in the hospital's well-equipped Research Laboratories where, in addition to clinical research in connection with examinations made on patients during the course of their treatment, the main effort of the research program is still concerned with the development of an effective living or non-living vaccine for the prevention of tuberculosis.

(Continued on back page)

**"Never Love a Stranger" with
John Drew Barrymore, Lita Milan
and Robert Bray**

(Allied Artists, June 22; time, 91 min.)

Based on the best-selling novel of the same name, and photographed against authentic New York back-grounds, "Never Love a Stranger" shapes up as a fairly strong gangster melodrama that probably will be received with mixed reactions. Blending gangster violence with an undertone of tenderness and warmth, its story about a youth who rises from the streets of New York to become the top racketeer in the country is filled with ingredients that should give ample satisfaction to indiscriminating movie-goers. Those who are fussy about story values, however, probably will find much in it that is confusing and incredible, particularly with regard to its religious aspects, which has John Drew Barrymore, as the protagonist, raised in a Catholic orphanage until he is 16, only to be removed by law from its jurisdiction when it is discovered that his parents were Jewish, despite his wish to remain there. Moreover, the story's treatment lacks originality and numerous incidents are somewhat illogical. But those who are not too concerned about story values should, as said, find it to their liking, for the acting is competent and the gangster action exciting:—

In 1911, an unwed young woman dies at childbirth and her son is placed in a Catholic orphanage headed by Douglas Rodgers. The years pass and the boy (Barrymore) grows to young manhood. He is befriended by Robert Bray, a racketeer, and Walter Burke, a small-time bookie. Among his friends are Steve McQueen, a young Jewish boy, and Lita Milan, who becomes his (Barrymore's) sweetheart. Barrymore becomes a "numbers runner" for Burke, who operated from a poolroom, protected by Bray. On Barrymore's first day of work, rival mobsters kill Burke and Barrymore winds up with pay-off money belonging to Bray. He gives it to Lita for safe keeping. When he returns to the orphanage that evening, he is shocked to learn that he must leave the institution because it had been discovered that he is a Jew, mistakenly brought up as a Catholic. Refusing to go to a Jewish home, Barrymore runs away after a brief goodbye to McQueen and to Lita, whom he instructs to return the pay-off money to Bray. The years pass and Barrymore, who had been bumming around, returns to New York at the height of the depression. While working in the streets, he is struck by a truck and taken to Bellevue Hospital. There, McQueen, now an Assistant District Attorney, recognizes him and tells him that Lita had become a singer in one of Bray's night-clubs. Bitter, Barrymore refuses to see her. Upon leaving the hospital, Barrymore visits Bray and becomes one of his entourage, after the racketeer makes it clear to him that Lita now is his girl. Gang wars erupt and Barrymore becomes more and more important in Bray's operations. The rival mobsters finally decide to stop the fighting and organize a criminal syndicate with Barrymore as head man. The syndicate becomes so powerful that McQueen is assigned to get Barrymore and end the underworld influence. Meanwhile Barrymore and Lita are reunited, and Bray becomes his open enemy. Bray, who had imported several killers to murder Barrymore, is him-

self wiped out in a showdown battle. Barrymore, mortally wounded in the fight, crashes his car while trying to return to Lita. Months later, Rodgers, head of the Catholic orphanage, receives a letter from Lita telling him of a new Barrymore and asking that he receive him with love and understanding, which had been denied his father.

It was co-produced by Harold Robbins and Richard Day, who collaborated on the screenplay, based on the novel by Mr. Robbins. It was directed by Robert Stevens.

Adult fare.

**"I Bury the Living" with Richard Boone,
Theodore Bikel and Peggy Maurer**

(United Artists, July; time, 76 min.)

A well made program horror melodrama that grips one's attention and keeps him mystified right up to the closing scenes, at which time it leaves one disappointed because of a weak and illogical denouement. Centering around a respectable business man who becomes chairman of a cemetery property, the weird story is concerned with the mysterious deaths that occur when he sticks black pins into the cemetery map containing the names of people who owned the plots but were still alive. The disturbed hero begins to believe that he has the power of life and death over people, and what mystifies him, as well as the audience, is that the police investigate each of the deaths and find no evidence of homicide. In the end, however, it is revealed that a disgruntled old caretaker had committed the murders, but just how he had accomplished the crimes, making it appear as if some of the victims had died from natural causes, is never explained. The eerie atmosphere of the cemetery background heightens the suspense, but this tense build-up serves only to make the weak ending all the more disappointing. The photography is good, but most of it is in a low key:—

Visiting the Immortal Hills Cemetery after assuming its chairmanship, Richard Boone, a leading business man in his home town, is informed by Theodore Bikel, the 70-year-old caretaker, that the white pins on a map of the cemetery represented the lots owned by people who were still alive while the black pins represented those already buried. Bikel is upset when Boone notifies him that it had been decided to retire him on a pension. Just then a pair of newlyweds arrive to purchase two plots, and Boone inadvertently sticks two black pins into their sites on the map. Shortly thereafter, the honeymooners are killed in an auto accident, and Boone, noticing that he had marked their grave sites with black rather than white pins, has an eerie feeling that he had marked them for death. That evening, before joining Peggy Maurer, his fiancée, for dinner, Boone selects at random a white pin marker on the map and replaces it with a black one. Within a few hours, the owner of the plot is found dead. Boone, disturbed, tries to resign, but the four other men on his committee refuse to accept his resignation and, to prove that the deaths were coincidental, insist that he mark their grave sites with black pins. They, too, die before the night is over, and Boone becomes convinced that he has "extra sensory perception" and has the power of life or death over

people. The police investigate the deaths at Boone's request but drop the matter after finding no evidence of homicide. Meanwhile more incidents occur, which seem to prove Boone's power to bring death or foresee the future. Finally, a trap is set by the police, and it is revealed that Bikel had murdered the people marked by the black pins, in revenge against Boone's decision to retire him.

It was co-produced by Albert Band and Louis Garfinkle, and directed by Mr. Band, from a story and screenplay by Mr. Garfinkle.

Adult fare.

"Tarzan's Fight for Life" with Gordon Scott and Eve Brent

(MGM, July; time, 86 min.)

Photographed in color and given good production values, this latest "Tarzan" adventure melodrama offers entertainment values that are on a par with most of the previous pictures in the series and should, therefore, satisfy those who have enjoyed them in the past. The action is fast, and the story, which has a modern science vs. voodooism theme, holds one's attention well all the way through. Although it offers little that is new or different, many of the situations are thrilling, such as those in which Gordon Scott, as Tarzan, rides a wild giraffe, swims in crocodile-infested waters and tangles with a gigantic python. The antics of the hero's pet chimpanzee naturally provokes considerable laughter. The jungle scenes, actually filmed in Africa, provide the proceedings with fascinating backgrounds. The color photography is fine:—

Tarzan and Carl Benton Reid, a doctor who has a research hospital in Randini, Africa, are involved in a desperate fight to prevent the Nagasu tribe, some of them hospital workers, from returning to the evil, murderous ways of James Edwards, their witch doctor. Edwards' opposition threatened the doctor's life-long work—a fever serum of great value in curing the natives. Jill Jarmyn, the doctor's daughter, hopes that the return of Harry Lauter, her fiance, with more equipment and supplies, will strengthen the situation, but the safari is ambushed by Edwards' warriors who destroy many supplies before they are routed by Tarzan's timely arrival. Different incidents make Edwards a deadly enemy of Tarzan's, and he uses his power in an unsuccessful effort to bring death to Eve Brent, Tarzan's mate. Meanwhile Darrell Harris, the tribe's young chief, becomes dangerously ill with fever and fails to respond to Edwards' witchcraft medicines. Pauline Myers, his mother, secretly sends for fever medicine from the hospital but Edwards' foils the attempt, knowing full well that the success of the serum would cause him to lose his power over the tribe. Instead, he plots to steal the serum and use it secretly as his own, but the messenger he sends to the hospital steals a bottle of deadly poison by mistake. Tarzan, discovering the mistake, sets out to save the young chief, but he is captured by the Nagasu warriors and brought to Edwards, who has him thrown into a dungeon. As Edwards prepares to give the poison to the young chief, Tarzan bursts his bonds, escapes from the dungeon and cries out a warning that the medicine really is poison. Roy Glenn, the tribe's High Councilor, decides that Edwards must drink his magic potion before giving it to

the chief. Edwards takes a drink and, within a minute, collapses in deadly paralysis. Grateful to Tarzan, the Nagasu hurriedly speed their young chief to the hospital for the white man's medicine.

It was produced by Sol Lesser and directed by Bruce Humberstone from a screenplay by Thomas Hal Phillips, based upon the characters created by Edgar Rice Burroughs.

Family.

"Your Past Is Showing" with an all-British cast

(Rank Film Distr., July time, 87 min.)

"Wacky" is the word for this lively British-made comedy farce, which should go over well in theatres that specialize in foreign imports. It should, in fact, prove entertaining in most other theatres, but it presents a selling problem because of the unknown British cast. Centering around a group of unrelated characters who find themselves being blackmailed by a suave but unscrupulous publisher of a scandal magazine, the story itself is featherweight, but what makes it highly amusing is the broad treatment and the nutty concoction of gags and situations concerning the victims' efforts to devise homicidal ways and means of ridding themselves of their tormentor, only to fall into their own traps and play into his hands. The proceedings are completely absurd, but the dialogue is crisp and witty, and laughter is provoked continuously, often reaching hilarious heights. The acting is very good, and so is the photography:—

Dennis Price, a suave character, decides to get rich quickly by publishing a scandal magazine called "The Naked Truth," in which he plans to disclose the lurid details in the private lives of several prominent people, whom he proceeds to blackmail. Among his victims are Terry-Thomas, a blustering nobleman famed for his donations to charity; Peter Sellers, a popular television quiz-master and quick-change artist; Peggy Mount, an eminent authoress who had just been awarded a "purity" prize; and Shirley Eaton, a beautiful model. They all try, by various means, to dissuade Price from publishing his scandal sheet, but he laughs at their arguments and pleadings. Worried about the effect of highly undesirable publicity on their various careers, the victims plan to "remove" the urbane blackmailer. One by one they hatch a "fool-proof" plot to get rid of him but the wily blackmailer extricates himself each time. Meanwhile, their endeavors serve to expand Price's file of dossiers on their own lives and those of many other public and professional figures. But when this file gets into their hands, the victims enlist nation-wide support by calling on all the "future victims." This leads to the arrest of Price, but a new problem arises lest he tell all at his trial. Banding together, the victims manage to kidnap Price from jail and in the process practically paralyze the London police force. In a looney climax aboard a dirigible, Price inadvertently steps out into space and falls to his death. One of his intended victims shoots off a gun in celebration, puncturing the gas-filled airship and plunging all concerned to their own untimely ends.

It was produced and directed by Mario Zampi from an original story and screenplay by Michael Pertwee.

Family.

Still another thing that happens to the first-time visitor is that he gains a new appreciation and profound respect for the dedicated work of a small group of important industry executives who year in and year out manage the hospital's affairs and organize and conduct the fund-raising drives, giving freely of their valuable time and efforts, often at considerable expense to themselves.

All this invariably imbues the first-time visitor with "religion" and makes him sincerely eager to return to his territory to "preach" the "gospel" in an all-out attempt to put the fund-raising campaign over with a bang.

If it were at all possible for every person in the industry to visit the hospital, he, too, would get "religion" and it would not be necessary to urge him to support the fund-raising campaign. Unfortunately, it is not possible for every industryite to make the trip to Saranac Lake to see for himself the marvelous humanitarian work done for members of the amusement industry in particular and mankind in general. But inability to visit the hospital should not deter any one from becoming an active and vigorous participant in the effort to obtain the bulk of the needed funds, which must be raised through the Audience Collection from the theatre-going public and the Christmas salute from industry employees. As was done last year, both drives will be combined and will be conducted during the month of August.

The one thing that cannot be repeated too often is that the Will Rogers is "your" hospital and that all members of the entertainment business, including their immediate families, no matter where they live, are eligible to receive the outstanding care and treatment provided at the hospital, including medication, surgery and hospitalization—all at no charge whatever to the patient. Moreover, the hospital now treats not only tuberculosis but also all serious chest diseases so that it can serve an even greater number of industry employees. And, as always, admission to the hospital is simple and speedy if the need for care and treatment is prescribed by a doctor. There is no red-tape and no discrimination due to race, color, creed or position in the industry.

When one considers that the facilities and medical care at the Will Rogers is available to every member of the industry, and that a greater number of patients now are being treated because the hospital had broadened its base to include the care and treatment of all chest diseases in addition to tuberculosis, it is quite disheartening to note that only 3,807 theatres participated in the 1957 Audience Collection drive, through which most of the needed funds is raised. Of the slightly more than \$418,000 collected last year from the theatre-goers, more than one-half of this amount was raised by three major theatre circuits, namely, Stanley-Warner, Loew's and RKO Theatres.

It is logical, of course, that the circuit theatres be the backbone of the Audience Collection campaigns, for their houses are, as a general rule, located in heavily populated centers. But it is unfair to expect them to continue to carry the brunt of collecting funds for a cause that assures protection for every person who makes his or her living in the amusement industry, including their immediate families.

If you have not yet participated in an Audience Collection campaign, send in your participation

pledge at once so that the special appeal trailer featuring Tony Curtis can be supplied to you gratis in time to start your campaign during the week beginning August 18. And in joining the campaign, do not look upon it as an obligation but as a privilege to support a cause that not only exemplifies the spirit of true brotherly love but also affords protection for you and yours.

MORE GOOD NEWS FROM UNITED ARTISTS

With old and experienced companies like Columbia and Warner Brothers issuing statements about losses, it comes as a welcome relief to learn that United Artists, a relatively new company under its present progressive management team, hit a record high of \$2,428,374 in domestic and Canadian billings for the week ending June 28, exceeding the company's best previous week by approximately \$25,000.

This information was disclosed at a press conference by William J. Heineman, UA's distribution chief, who joyfully reported also that "The Vikings," shown on a continuous policy and at regular admission prices, is setting all-time box-office records across the United States and Canada in its first 46 engagements and is expected to out-gross any picture ever released with the exception of "Around the World in 80 Days," "Gone with the Wind" and "The Ten Commandments," which have been and are being presented on a roadshow basis at advanced admissions.

Heineman reported also that the picture has registered 100% holdovers in each of its first 46 dates in 39 cities, with some engagements now in their third week. He added that one reason for the record-breaking grosses enjoyed by the theatres is the exceptional matinee business, boosted by parents and grandparents who come to the theatre with groups of children.

THE READERS HAVE THEIR SAY

I have never seen a better summation of the exhibitors' two major problems than that contained in the second column of your comments on Mr. Youngstein's remarks as published in your June 28th issue of HARRISON'S REPORTS.

Some day, someone high enough placed to be able to do it is going to give "incentive selling" a real test. I feel that the results of such a test would be a revelation to the entire industry. Keep plugging this idea. It has merit for all concerned. —Richard A. Smith, Smith Management Company, Boston, Mass.

* * *

Don't have much quarrel with the reporting on what I said to the Schine Circuit, but one important phase was left out about which I spent considerable time talking on and which raised considerable interest.

What I, in effect, asked was that all members of the industry in exhibition get together and honestly re-evaluate the effect that the anti-trust decree has had on the industry and place these findings on an economic level before the Government.

I think that if this was ever done, it would be one of the major factors in creating a healthy industry. —Max E. Youngstein, Vice-President, United Artists Corporation, New York, N. Y.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XL

NEW YORK, N. Y., SATURDAY, JULY 5, 1958

No. 27

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Desert Hell—20th Century-Fox (82 min.)	98
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Gang War—20th Century-Fox (75 min.)	80
Gift of Love—20th Century-Fox (105 min.)	26
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Girl in the Woods—Republic (71 min.)	27
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Goddess, The—Columbia (105 min.)	64
God's Little Acre—United Artists (110 min.)	78
Going Steady—Columbia (79 min.)	19
Gun Fever—United Artists (81 min.)	7
Gunfire at Indian Gap—Republic (70 min.)	15
Gunman's Walk—Columbia (97 min.)	96
Handle With Care—MGM (82 min.)	58
Hard Man, The—Columbia (80 min.)	2
Haunted Strangler, The—MGM (81 min.)	87
Hell Drivers—Rank Film Distr. (91 min.)	83
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Hell Ship Mutiny—Republic (66 min.)	12
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Hot Spell—Paramount (86 min.)	79
I Accuse!—MGM (99 min.)	27
I Married a Woman—Univ.-Int'l (84 min.)	76
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Indiscreet—Warner Bros. (100 min.)	88
Island Women—United Artists (72 min.)	75
Jet Attack—Amer.-Int'l (68 m.)	67
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Kathy O'—Univ.-Int'l (99 min.)	66
Key, The—Columbia (125 min.)	94
King Creole—Paramount (116 min.)	84
Kings Go Forth—United Artists (109 min.)	95
Lady Takes a Flyer, The—Univ.-Int'l (94 min.)	12
Lafayette Escadrille—Warner Bros. (93 min.)	18
Last of the Fast Guns, The—Univ.-Int'l (82 min.)	98
Law and Jake Wade, The—MGM (86 min.)	91
Left Handed Gun, The—Warner Bros. (102 min.)	66
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Life Begins at 17—Columbia (75 min.)	99
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Manhunt in the Jungle—Warner Bros. (79 min.)	63
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Mark of the Hawk—Univ.-Int'l (83 min.)	27
Matchmaker, The—Paramount (101 m.)	76
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Missouri Traveler, The—Buena Vista (103 min.)	6
Naked Earth—20th Century-Fox (96 min.)	100
Night Ambush—Rank Film Distr. (93 min.)	67
No Time for Sergeants—Warner Bros. (111 min.)	74
Notorious Mr. Monks, The—Republic (70 min.)	38
Old Man and the Sea—Warner Bros. (86 min.)	82
One That Got Away, The—Rank Film Distr. (106 min.)	52
Oregon Passage—Allied Artists (82 min.)	16
Outcasts of the City—Republic (61 min.)	20
Paris Holiday—United Artists (100 min.)	43
Portrait of an Unknown Woman—Univ.-Int'l (86 min.)	34
Proud Rebel, The—Buena Vista (103 m.)	54
Quantrill's Raiders—Allied Artists (70 min.)	80
Quiet American, The—United Artists (120 min.)	15
Return of Dracula, The—United Artists (77 min.)	63
Revenge of Frankenstein, The—Columbia (89 min.)	98
Robbery Under Arms—Rank Film Distr. (83 min.)	104
Rock-a-bye Baby—Paramount (103 min.)	90
Rodan!—Dist. Corp. of Amer. (70 min.)	3
Rooney—Rank Film Distr. (88 min.)	92
Run Silent, Run Deep—United Artists (93 min.)	50
Saddle the Wind—MGM (84 min.)	39
Safecracker, The—MGM (96 min.)	7
St. Louis Blues—Paramount (93 min.)	59
Screaming Mimi—Columbia (79 min.)	46
Secret Place, The—Rank Film Distr. (81 min.)	86
Seven Hills of Rome, The—MGM (102 min.)	10
Sheepman, The—MGM (86 min.)	66
She Played with Fire—Columbia (95 min.)	87
Sierra Baron—20th Century-Fox (78 min.)	103
Sing, Boy, Sing—20th Century-Fox (90 min.)	11

Snorkel, The—Columbia (74 min.)	96
South Pacific—Magna (171 min.)	48
Space Children, The—Paramount (69 min.)	95
Spanish Affair—Paramount (95 min.)	24
Stage Struck—Buena Vista (95 min.)	34
Stakeout on Dope Street—Warner Bros. (83 min.)	30
Steel Bayonet—United Artists (84 min.)	39
Story of Vickie, The—Buena Vista (108 min.)	14
Suicide Battalion—Amer.-Int'l (79 min.)	67
Summer Love—Univ.-Int'l (85 min.)	23
Teacher's Pet—Paramount (120 min.)	48
Ten North Frederick—20th-Fox (102 min.)	70
Thing That Couldn't Die, The—Univ.-Int'l (69 min.)	74
This Angry Age—Columbia (111 min.)	71
This Happy Feeling—Univ.-Int'l (92 min.)	47
Thundering Jets—20th Century-Fox (73 min.)	72
Thunder Road—United Artists (92 min.)	64
Time to Love and a Time to Die, A— Univ.-Int'l. (133 min.)	55
Too Much, Too Soon—Warner Bros (121 min.)	63
Toughest Guy in Tombstone (72 min.)	70
Touch of Evil—Univ.-Int'l (95 min.)	47
True Story of Lynn Stuart, The—Columbia (78 min.)	28
Underwater Warrior—MGM (91 min.)	31
Vertigo—Paramount (123 min.)	79
Vikings, The—United Artists (114 min.)	84
Viking Women and the Sea Serpent— Amer.-Int'l (70 m.)	68
Violent Road—Warner Bros. (86 m.)	64
Voice in the Mirror—Univ.-Int'l (102 min.)	83
War of the Satellites—Allied Artists (66 min.)	80
White Wilderness—Buena Vista (72 min.)	102
Wild Heritage—Univ.-Int'l (78 min.)	102
Windjammer—National Theatres (142 min.)	58
Wink of an Eye—United Artists (72 min.)	90
World Was His Jury, The—Columbia (82 min.)	3
Young and Wild—Republic (69 min.)	46
Young Lions, The—20th Century-Fox (167 min.)	44

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5808 Macabre—Prince-Backus-Whiye	Mar. 9
5814 Seven Guns to Mesa—Quinlivan-Albright	Mar. 16
5807 Cole Young, Gunfighter— Lovejoy-Dalton (C'Scope)	Mar. 30
5804 Hell's Five Hours—McNally-Gray	Apr. 13
5811 Quantrill's Raiders— Cochran-Robbins (C'Scope)	Apr. 27
5810 Dateline Tokyo—Long-Kobi	May 11
5817 War of the Satellites—Cabot-Miller	May 18
5818 Attack of the 50 Foot Woman— Hayes-Hudson	May 18
5821 Bullwhip—Madison-Fleming (C'Scope)	May 25
5816 The Pagans—Foreign cast	June 1
New Orleans After Dark—Bourg-Lord	June 15
5815 Never Love a Stranger—Barrymore-Milan	June 22
5820 Snowfire—McGowan-Megowan	July 6
The Littlest Hobo—Hart-Stewart	July 6
The Accursed—Robert Bray (formerly "The Traitor")	July 13
5824 Frankenstein-1970—Karloff-Lund	July 20
Spy in the Sky—Steve Brody	July 20
In-Between Age—Patterson-Steele	Aug. 4
5812 Cry Baby Killer—Nicholson-Mitchell	Aug. 18
Hot Car Girl—Bakalyn-Kenney	Aug. 18
5823 Gunsmoke in Tucson— Stevens-Tucker (C'Scope)	Aug. 25

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

221 Cool and the Crazy—Marlowe-Perreau	Mar. 12
222 Dragstrip Riot—Clarke-Lime	Mar. 12
301 Machine Gun Kelly—Bronson-Cabot	May 28
302 The Bonnie Parker Story—Provine-Hogan	May 28
215 Attack of the Puppet People—Agar-Hoyt	June 18
216 Terror from the Year 5000—Holden-Stratten	June 18
305 Hot Rod Gang—Ashley-Fair	June 25
306 High School Hellcats—Lime-Halsey	June 25
303 How to Make a Monster—Harris-Brinegar	July 2
304 War of the Colossal Beast—Pace-Fraser	July 2
Tank Battalion—Kelly-Hellen	July 23

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Missouri Traveler—DeWilde-Merrill	Mar.
Snow White and the Seven Dwarfs—reissue	Apr.
Stage Struck—Fonda-Strasberg-Plummer	May
The Proud Rebel—Ladd-DeHavilland	June
The Light in the Forest—Parker-Corey	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
The Story of Vickie—Romy Schneider	not set

(Ed. Note: "The Young Land," listed as a July release in the previous index has been withdrawn.)

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

234 Bitter Victory—Burton-Jurgens (C'Scope)	Mar.
233 Cowboy—Ford-Lemmon	Mar.
235 The True Story of Lynn Stuart—Palmer-Lord	Mar.
236 Screaming Mimi—Ekberg-Carey-Lee	Apr.
237 High Flight—Ray Milland (C'Scope)	Apr.
223 Paradise Lagoon—British cast	Apr.
239 This Angry Age—Perkins-Mangano	May
240 The Goddess—Stanley-Bridges	May
Paratrooper—reissue	May
Hell Below Zero—reissue	May
242 The Case Against Brooklyn—McGavin-Hayes	June
243 Let's Rock—La Rosa-Newman	June
244 The Lineup—Wallach-Keith	June
241 From Here to Eternity—reissue	June
Curse of the Demon—Andrews-Cummins	July
The Key—Holden-Loren	July
Gunman's Walk—Hellin-Hunter-Grant	July
The Revenge of Frankenstein—British cast	July
The Camp on Blood Island—British case	July
The Snorkel—British cast	July
Life Begins at 17—Damon-Johnson	July
230 The Bridge on the River Kwai— Holden-Guinness	Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

813 The Brothers Karamazov—Brynner-Schell	Mar.
815 Saddle the Wind—Taylor-London	Mar.
814 The High Cost of Loving—Ferrer-Rowlands	Mar.
818 Merry Andrew—Kaye-Angeli (C'Scope)	Apr.
819 Handle With Care—Jones-Mitchell	Apr.
821 The Sheepman—Ford-MacLaine (C'Scope)	May
820 Cry Terror—Mason-Stevens	May
824 The Law and Jake Wade— Taylor-Widmark (C'Scope)	June
826 High School Confidential—Tamblyn-Sterling	June
822 The Haunted Strangler—Boris Karloff	June
823 Fiend Without a Face—Thompson-Parker	June
Imitation General—Ford-Elg	July
Gigi—Caron-Jourdan (C'Scope)	July
Tarzan's Fight for Life—Gordon Scott	July
The Badlanders—Ladd-Borgnine (C'Scope)	Aug.
The Reluctant Deb— Harrison-Kendall (C'Scope)	Aug.
Andy Hardy Comes Home—Mickey Rooney	Aug.
Cat On a Hot Tin Roof—Taylor-Newman	Sept.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5711 High Hell—Derek-Stewart	Mar.
5712 Desire Under the Elms—Loren-Perkins	Mar.
5714 Country Music Holiday—Carter-Levene	Mar.
R5732 Jumping Jacks—(reissue)	Mar.
R5726 Scared Stiff—(reissue)	Mar.
5115 St. Louis Blues—Cole-Kitt-Calloway	Apr.
5716 Teacher's Pet—Gable-Day	Apr.
R5725 Union Pacific—(reissue)	Apr.
R5724 Wild Harvest—(reissue)	Apr.
5717 Maracaibo—Wilde-Wallace	May
R5723 Northwest Mounted Police—(reissue)	May
R5722 Blaze of Noon—(reissue)	May
5718 Hot Spell—Booth-Quinn-MacLaine	June
5720 Space Children—Williams-Ray	June
5721 Vertigo—Stewart-Novak	June
5719 Another Time, Another Place— Turner-Johns-Sullivan	June
5733 Colossus of New York—Marpin-Powers	June
5734 King Creole—Presley-Jones	July
5735 Rock-a-bye Baby—Lewis-Maxwell	July
5736 The Matchmaker—Booth-Perkins	Aug.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

Campbell's Kingdom—Bogarde-Baker Mar.
The One that Got Away—Hardy-Kruger Apr.
Hell Drivers—Baker-Lom-Cummins May
Robbery Under Arms—Finch-Lewis May
Night Ambush—Bogarde-Goring May
Dangerous Exile—Jourdan-Lee June
Rooney—Fitzgerald-Gregson June
There's Always A Price Tag—French cast June
Dangerous Exile—Jourdan-Lee July
The Gypsy and the Gentleman—Mercouri-Mitchell... Aug.
Windom's Way—Finch-Ure Aug.
A Tale of Two Cities—Bogarde-Tutin Sept.
Carve Her Name with Pride—McKenna-Scofield..... Sept.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5713 Strange Case of Dr. Manning—Randall-Gynt Mar. 21
5721 The Sceptre and the Mace—
Documentary (29 m.) Apr. 2
5711 Juvenile Jungle—Allen-Welles Apr. 24
5710 Young and Wild—Evans-Marlowe Apr. 24
5714 Satan Satellites—Reed-Collier May 12
5715 Missile Monsters—Reed-Collier May 12
5717 Man or Gun—Carey-Totter (Naturama).... May 30
5716 The Man Who Died Twice—
Cameron-Ralston June 6

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

817-7 Count Five and Die—
Hunter-Duringer (C'Scope) Mar.
815-1 Ambush at Cimarron Pass—Brady (Regalscope) Mar.
865-6 Song of Bernadette—reissue Mar.
805-2 Sing! Boy, Sing!—Sands-Gentle (C'Scope) ... Mar.
809-4 Cattle Empire—McCrea-Talbott (C'Scope) ... Apr.
813-6 The Long Hot Summer—
Newman-Woodward (C'Scope) Apr.
814-4 The Young Lions—
Brando-Clift-Martin (C'Scope) Apr.
819-3 Ten North Frederick—
Cooper-Parker (C'Scope) May
836-7 Thundering Jets—Reason-Foran (Regalscope) .. May
804-5 Fraulein—Wynter-Ferrer (C'Scope) May
827-6 Showdown at Boot Hill—
Bronson-Horton (Regalscope) May
812-8 From Hell to Texas—Murray-Varisi (C'Scope) June
828-4 Naked Earth—Greco-Todd (C'Scope) June
825-6 Desert Hell—Keith-Hale (Regalscope) June
827-9 The Fly—Hedison-Owens (C'Scope) July
822-7 Space Master X7—
Williams-Thomas (Regalscope) July
823-5 Gang War—Bronson-Taylor (Regalscope).... July
824-3 The Bravados—Peck-Collins (C'Scope) July
829-2 Sierra Baron—Keith-Jason (C'Scope) July
830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) .. Aug.
831-8 Quick Draw—O'Brien-Evans (C'Scope) Aug.
820-1 RX Murder—Jason-Goring (C'Scope) Aug.
818-5 Flaming Frontier—Bennett-Davis (Regalscope) . Aug.
The Barbarian—John Wayne (C'Scope) not set
826-8 Wolf Dog—Jim Davis (Regalscope) not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Paths of Glory—Douglas-Meeker Mar.
Ride Out for Revenge—Calhoun-Grahame Mar.
Steel Bayonet—Genn-Moore Mar.
Run Silent, Run Deep—Gable-Lancaster Apr.
Paris Holiday—Hope-Fernandel Apr.
Return of Dracula—Lederer-Eberhardt Apr.
The Flame Barrier—Franz-Crowley Apr.
Edge of Fury—Higgins-Holmes May
God's Little Acre—Ryan-Ray-Louise May
Fort Massacre—Joel McCrea May
Toughest Gun in Tombstone—George Montgomery .. May
Island Women—Windsor-Edwards May

Thunder Road—Mitchum-Barry May
Lost City of Gold—Lone Ranger June
Wink of an Eye—Dowling-Kidd June
The Vikings—Douglas-Curtis-Leigh July
Kings Go Forth—Sinatra-Wood July
I Bury the Living—Boone-Bikel July
The Big Country—Peck-Simmons (pre-release) Aug.
La Parisienne—Brigitte Bardot Aug.
China Doll—Mature-Hua Aug.
It, the Terror from Beyond Space—Thompson-Smith. Aug.
The Curse of the Faithless Man—Anderson-Edwards. Aug.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5816 I Married a Woman—Gobel-Dors Mar.
5817 The Lady Takes a Flyer—
Turner-Chandler (C'Scope) Mar.
5818 Damn Citizen—Andes-Hayes Mar.
5886 The Mark of the Hawk—Poitier-Kitt Mar.
5819 The Female Animal—Lamarr-Nader (C'Scope) . Apr.
5820 Day of the Badman—
MacMurray-Weldon (C'Scope) Apr.
5821 Summer Love—Saxon-Meredith Apr.
5822 The Big Beat—Reynolds-Martin Apr.
5823 Girls on the Loose—Corday-Milan May
5824 Live Fast, Die Young—
Murphy-Eberhardt May
5825 Winchester '73—reissue May
5826 Criss Cross—reissue May
5827 The Horror of Dracula—Cushing-Gough June
5829 This Happy Feeling—
Reynolds-Jurgens (C'Scope) June
5828 The Thing That Couldn't Die—
Reynolds-Martin June
5830 A Time to Love and a Time to Die—
Gavin-Pulver (C'Scope) July
5831 Kathy O'—Duryea-McCormack (C'Scope) July
5832 Last of the Fast Guns—
Mahoney-Roland (C'Scope) July
5833 Twilight for the Gods—Hudson-Charisse Aug.
5835 Voice in the Mirror—Egan-London (C'Scope) Aug.
5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.
5836 Ride a Crooked Trail—
Murphy-Scala (C'Scope) Sept.
5837 Once Upon a Horse—
Rowan-Martin (C'Scope) Sept.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

716 Lafayette Escadrille—Hunter-Choureau Mar. 22
717 Marjorie Morningstar—Kelly-Wood Apr. 5
715 Chase a Crooked Shadow—Todd-Baxter Apr. 19
718 Stakeout on Dope Street—Wexler-Haze May 3
719 Violent Road—Keith-Zimbalist May 10
720 The Left Handed Gun—Newman-Milan May 17
721 Manhunt of the Jungle—Robin Hughes May 24
722 Too Much Too Soon—Flynn-Malone May 31
723 Dangerous Youth—Baker-Vaughan June 7
724 No Time for Sergeants—Andy Griffith July 5
725 Indiscreet—Grant-Bergman July 26
726 Badman's Country—Montgomery-Booth Aug. 2
727 The Naked and the Dead—
Ray-Robertson (C'Scope) Aug. 9
Old Man and the Sea—Spencer Tracy
(special engagements) Aug. 23
Across the Everglades—Ives-Lummer Sept. 6

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

2610 Georgie and the Dragon—
Favorite (reissue) (7 m.) Apr. 3
2756 Scoutmaster Magoo—Mr. Magoo (6½ m.) .. Apr. 10
2955 Casa Seville—Cavalcade of B'way (10 m.) .. Apr. 17
2804 Rasslin' Rockets—Sports (9 m.) Apr. 24
2611 Wonder Gloves—
Favorite (reissue) (6½ m.) Apr. 24
2555 Candid Microphone No. 1
(reissue) (10½ m.) May 1
2757 The Explosive Mr. Magoo—
Mr. Magoo (6 m.) May 8

2612 A Boy and His Dog—
Favorite (reissue) (7 m.)May 22
2854 Hollywood Star Festival—Special (8½ m.)..May 29
2805 Show Dog Champs—SportsMay 29
2758 Magoo's Three-Point Landing—
Mr. Magoo (6½ m.)June 5
2613 Happy Tots—Favorite (reissue) (7 m.)June 5
2956 The Embers—
Cavalcade of B'way (reissue) (9 m.)June 12
2614 The Oompahs—Favorite (reissue) (7 m.)...June 19
2855 Glamorous Hollywood—SpecialJune 26
2806 Game Fishing in the West Indies—Sports...June 26
2556 Candid Microphone No. 2 (reissue) (11 m.)..July 3
2615 Air Hostess—Favorite (reissue) (8 m.) ...July 7

Columbia—Two Reels

2425 Wha' Happen—
Vera Vague (reissue) (16½ m.)Apr. 3
2405 Fifl Blows Her Top—3 Stooges (16½ m.) ..Apr. 10
2435 A Star is Shorn—
Danny Webb (reissue) (17 m.)Apr. 24
2160 The Iron Claw—Serial (reissue) (15 ep.) ..Apr. 24
2426 Open Season for Saps—
Favorite (reissue) (18 m.)May 15
2406 Pies and Guts—3 Stooges (16½ m.)June 12
2436 Two Local Yokels—
Favorite (reissue) (17 m.)June 19

Metro-Goldwyn-Mayer—One Reel

C-938 Mutts About Racing—
C'Scope Cartoon (7 m.)Apr. 4
W-972 Jerry and the Goldfish—
Cartoon (reissue) (7 m.)Apr. 11
C-939 Vanishing Duck—C'Scope Cartoon (7 m.)..May 2
W-973 Droopy's Good Deed—
Cartoon (reissue) (7 m.)May 2
W-974 Jerry's Cousin—Cartoon (reissue) (7 m.) .May 16
C-940 Robin Hoodwinked—
C'Scope Cartoon (7 m.)June 6
W-975 Symphony in Slang—
Cartoon (reissue) (7 m.)June 13
C-941 Droopy Leprechaun—
C'Scope Cartoon (7 m.)July 4
W-976 Sleepy-Time Tom—
Cartoon (reissue) (7 m.)July 4
W-977 His Mouse Friday—
Cartoon (reissue) (7 m.)July 25
C-942 Tot Watchers—C'Scope Cartoon (7 m.) Aug. 1
W-978 Puss 'N' Toots—Cartoon (reissue) (7 m.) Aug. 8

Paramount—One Reel

P17-2 Grateful Gus—Noveltoon (6 m.)Mar. 7
H17-2 Frighty Cat—Herman & Katnip (6 m.) ...Mar. 14
B17-4 Ghost Writers—Casper (7 m.)Mar. 28
P17-8 Finnegan's Flea—Noveltoon (7 m.)Apr. 4
B17-5 Which is Witch—Casper (6 m.)May 2
P17-9 Okey Dokey Donkey—Noveltoon (7 m.) .May 16

Twentieth Century-Fox—One Reel

7804-8 Transcontinental—
Movietone (C'Scope) (10 m.)Apr.
5804-0 The Juggler of Our Lady—
Terrytoon (C'Scope) (9 m.)Apr.
5834-7 Happy Landing—Terrytoon (reissue) (7 m.) Apr.
5805-7 Gaston, Go Home—
Terrytoon (C'Scope) (7 m.)May
5835-4 Lazy Little Beaver—
Terrytoon (reissue) (7 m.)May
7806-3 Fortress Formosa—Movietone (C'Scope) ...May
7350-2 Colourful Courtship—Special (15 m.)May
7807-1 Inside Poland Today—Movietone (C'Scope) June
5806-5 Dustcap Doormat—
Terrytoon (C'Scope) (7 m.)June
5836-2 Hula Hula Land—Terrytoon (reissue) (7 m.) June
5807-3 Camp Clobber—Terrytoon (C'Scope) (8 m.) July
5837-0 Love's Labor Won—
Terrytoon (reissue) (7 m.)July
5807-3 Sick, Sick, Sidney—TerrytoonAug.
5838-8 Golden Egg Goosie—
Terrytoon (reissue) (7 m.)Aug.

5809-9 Old Mother Clobber—Terrytoon (C'Scope) .Sept.
5839-6 Feudin' Hillbillies—
Mighty Mouse (reissue) (7 m.)Sept.

Universal—One Reel

3815 Watch the Birdie—Cartune (7 m.)Feb. 24
3874 Behind the Ticker Tape—
Color Parade (11 m.)Mar. 10
3835 Scalp Treatment—Cartune (reissue) (7 m.) .Mar. 24
3816 Salmon Yeggs—Cartune (7 m.)Mar. 24
3875 Parrot Jungle—Color Parade (9 m.)Apr. 14
3817 Half Empty Saddles—Cartune (7 m.)Apr. 21
3836 The Great Who-Dood-It—
Cartune (reissue) (7 m.)Apr. 28
3818 Polar Pests—Cartune (7 m.)May 19
3876 Weekend Pirate—Color Parade (9 m.)May 26
3819 A Chilly Reception—Cartune (7 m.)June 16
3877 Battle of the Flowers—Color Parade (9 m.)..July 7
3820 His Better Elf—Cartune (7 m.)July 14
3878 Teaser Test—
Color Parade (C'Scope) (9 m.)Aug. 11
3821 Yukon Have It—Cartune (7 m.)Aug. 11
3822 Everglade Raid—Cartune (7 m.)Sept. 8
3879 Old Italian Sports—Color Parade (9 m.) ...Sept. 15
3880 It's a Tough Life—Color Parade (9 m.)Oct. 20

Universal—Two Reels

3805 The Wildest—
Louis Prima-Keely Smith (15 m.)Feb. 18

Vitaphone—One Reel

5707 Who-Be-Gone—Merrie Melody (7 m.)Apr. 12
5311 A Fractured Leghorn—
Hit Parade (reissue) (7 m.)Apr. 19
5708 A Waggily Tale—Merrie Melody (7 m.) ..Apr. 26
5709 Feather Bluster—Merrie Melody (7 m.)May 10
5312 The Scarlet Pumpernickel—
Hit Parade (reissue) (7 m.)May 17
5725 Now Hare This—Bugs Bunny (7 m.)May 31
5313 All A-Bird—Hit Parade (reissue) (7 m.) June 14
5710 To Itch His Own—Merrie Melody (7 m.) ...June 28
5314 Awful Orphan—Hit Parade (reissue) (7 m.) July 12
5711 Dog Tales—Looney Tune (7 m.)July 26
5315 Rebel Rabbit—Hit Parade (reissue) (7 m.) Aug. 9
5726 Knighty Knight Bugs—Bugs Bunny (7 m.) .Aug. 23
5316 Stooze for a Mouse—
Hit Parade (reissue) (7 m.)Aug. 30

NEWSWEEKLY NEW YORK RELEASE DATES

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291 Mon. (O)July 7
292 Wed. (E)July 9
293 Mon. (O)July 14
294 Wed. (E)July 16
295 Mon. (O)July 21
296 Wed. (E)July 23
297 Mon. (O)July 28
298 Wed. (E)July 30
299 Mon. (O)Aug. 4
300 Wed. (E)Aug. 6
301 Mon. (O)Aug. 11
302 Wed. (E)Aug. 13
303 Mon. (O)Aug. 18

Fox Movietone News

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58 Tues. (E)July 8
59 Friday (O)July 11
60 Tues. (E)July 15
61 Friday (O)July 18
62 Tues. (E)July 22

63 Friday (O) ...July 25
64 Tues. (E)July 29
65 Friday (O)Aug. 1
66 Tues. (E)Aug. 5
67 Friday (O)Aug. 8
68 Tues. (E)Aug. 12
69 Friday (O) ...Aug. 15
70 Tues. (E)Aug. 19

Universal News

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54 Thurs. (E) ...July 10
55 Tues. (O)July 15
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57 Tues. (O)July 22
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59 Tues. (O)July 29
60 Thurs. (E) ...July 31
61 Tues. (O)Aug. 5
62 Thurs. (E) ...Aug. 7
63 Tues. (O)Aug. 12
64 Thurs. (E) ...Aug. 14
65 Tues. (O)Aug. 19

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NOT PRACTICING WHAT THEY PREACH

At a recent three-day meeting held in Los Angeles by National Theatres, which controls more than 300 theatres in 20 states, Elmer C. Rhoden, president of the circuit, told the delegates that "we must reestablish the prestige of the motion picture theatre in the minds of the public." Urging that steps be taken to safeguard the future of the business, Rhoden has this to say:

"We must prepare our business and ourselves so that we can weather the showdown. The alert showman and the well-managed company will survive. We must take the determined stand that we are in business to stay, and that we 'get with' these changing times and that we will be constantly alert to the new demands of modern-day showmanship."

The delegates also heard from Frank S. Ricketson, Jr., the circuit's vice-president in charge of operations, who, among other things, urged the elimination of "free admissions" at drive-in theatres, where no charge is made for children and where a policy of "one-dollar-a-car" prevails.

Ricketson added that "many of the drive-ins depend entirely on their concession sales for profits," and he likened their operations to "a reversal of the old saloon policy," by which free lunch was provided to sell beer. "In many drive-ins," he said, "now it is a free picture to sell the lunch."

Ordinarily, this paper would consider worthy of attention advice that is handed down by such experienced showmen as Messrs. Rhoden and Ricketson. In the present instance, however, their remarks leave us cold, for they are not practicing what they preach.

The proof of it is the exhibition policy followed by the circuit's deluxe 5000-seat Fox Theatre, in Detroit, the largest in the city. As a general rule, as reported in *Boxoffice*, this theatre follows an "all-day preview" policy by which on the final day of a run, the top picture of the next week's bill replaces the second feature of the week just closing to give it a strong mid-week sendoff.

Recently, however, at about the same time that Rhoden and Ricketson were urging others to reestablish the prestige of motion picture theatres and to improve the standard of their operations, the Fox Theatre offered for the all-day preview no less than a triple bill, including "The Space Children" and "The Colossus of New York," the new bill, and "Thunder Road," which was closing.

Does Mr. Rhoden believe that he is safeguarding the future of the business and reestablishing prestige to the motion picture theatre when he permits one of his top houses to show no less than three features — first-run — for a single admission price? When first-run product is dissipated in this fashion, how can Mr.

Ricketson urge drive-ins to eliminate "free admissions" for children and "dollar-a-car" policies since such theatres, which play the pictures many months after their initial release, have to offer them to the public at even greater bargains than the key-run theatres in the big city?

Francis Bacon, the 16th Century philosopher, had this to say about people who give advice:

"He that gives good advice, builds with one hand; he that gives good counsel and example, builds with both; but he that gives good admonition and bad example, builds with one hand and pulls down with the other."

A FANCIFUL SUGGESTION

While on the subject of the National Theatres' convention in Los Angeles, it is interesting to note that Frank H. Ricketson, in his talk to the delegates, is the latest industry executive to come out in favor of revision of the decrees in the Paramount Case. Objecting in particular to the decree provisions that entitle every theatre to pictures regardless of its standard of operation, Ricketson had this to say:

"In many cities where there are multiple first-runs, each theatre is permitted to charge whatever prices management desires. In the same group of theatres playing the same picture simultaneously in the same city, there may be a variance in admission prices from 90 cents to \$1.50. This nefarious industry gremlin is costing gross and prestige. Sound clearance schedules should be established and distributors should be permitted to control admission prices, even though it calls for an amendment of the consent decree.

"The double AA movie fan often has to go to a 'C' theatre to see double AA pictures. He becomes disgusted with the environment and decides he will get his future pictures over television in the comfort of his own home."

From what Ricketson has to say, it is apparent that he is irked at the day-and-date multiple bookings that have become prevalent on the West Coast. His attitude is understandable, for his circuit controls many of the better theatres in the area and the multiple day-and-date bookings provide him with unwanted competition, particularly in the case of opposition theatres that charge lower admission prices.

What Ricketson does not explain is why, in his opinion, a movie-goer "has to go to a 'C' theatre to see a double AA picture." In our opinion, the only thing that induces the movie-goer to go to the so-called "C" theatre rather than to a better theatre is the lower admission price, as well as the possible convenience. And that is the competition Ricketson wants to dispense with, regardless of the public interest.

(Continued on back page)

**"The Naked and the Dead" with Aldo Ray,
Cliff Robertson and Raymond Massey**
(Warner Bros., Aug. 9; time, 131 min.)

As a novel, Norman Mailer's "The Naked and the Dead" was highly successful and was acclaimed as one of the great stories of World War II. Unfortunately, the screen version, which has been photographed in WarnerScope and Technicolor, shapes up as no more than a fairly good war action melodrama that is overlong and quite tedious in spots. It probably will leave much to be desired insofar as those who read the book are concerned, for there is little similarity between the novel and the screenplay. Moreover, the realistic quality of the novel, and its pungent exposition of life in the armed services and of the vagaries of officers in command of the fighting men, are lacking in the screen version. Instead, it presents characters who never impress one as being real, and the things they do are, for the most part, either implausible or lacking in conviction. There is nothing pleasant about the story, and several of the scenes are decidedly distasteful, such as the one in which Aldo Ray, as a tough, sadistic sergeant, spits a mouthful of beer directly into the bosom of a B-girl who makes a play for him in a saloon. The combat sequences have been staged impressively and are tense and exciting. Less successful, however, is the presentation of the conflict between Raymond Massey, as a smug general who believes that his power must be feared, and Cliff Robertson, as a humanized lieutenant, who defies him. Their verbal encounters slow down the action considerably, and their dialogue, which is concerned with their ideals and principles, is frequently too abstract to hold one's interest. The direction is uneven and the acting so-so. The fame of the book should, of course, help draw customers to the box-office, but the picture lacks the exceptional — it presents little that has not been seen in countless other war films, often to better advantage.

The story, which "wanders all over the lot," opens with the invasion of a Japanese-held jungle island by troops under Massey's command, and centers mainly around the activities of a platoon headed by Ray, an embittered, sadistic sergeant, who drives his men without pity but who does not hesitate to take any risks himself. Ray's murderous tactics toward helpless enemy prisoners disgust even his own men and they mark him as one who enjoys killing. After the troops secure a foothold on the island, Massey appoints as his aide Robertson, a lieutenant and son of an old friend. When Robertson openly criticizes other officers for having better food and quarters than the enlisted men, he comes into conflict with Massey, who claims that the more enlisted men hate their officers the harder they will fight. Robertson openly defies this theory and incurs the wrath of Massey who, as punishment, orders him to command Ray's platoon on a reconnoitering mission. The mission proves to be extremely dangerous and Robertson wants to turn back for the safety of the men, but Ray, blinded by a burning desire to exterminate the Japs, tricks Robertson into believing that there is no danger. As a result Robertson is wounded seriously when the platoon proceeds through a mountain pass. Ray orders three of the men to carry Robertson back to headquarters on a stretcher and, despite the protests of the others, orders them to continue the mission. This foolhardy move results in the death of several of the men, including Ray himself. Meanwhile the wounded Robertson is delivered safely behind the lines and, when Massey comes to visit him, he points out that his rescue had been accomplished, not out of fear, but because of man's humanity toward man.

William Campbell, Richard Jaeckel, James Best, Joey Bishop and Jerry Paris are among those who play the parts of enlisted men. Lili St. Cyr appears briefly as a stripper in a night-club, and Barbara Nichols is seen in one flashback sequence as Ray's unfaithful wife — the cause of his bitterness.

It was produced by Paul Gregory and directed by Raoul Walsh from a screenplay by Denis and Terry Sanders.

Adult fare.

**"MachineGun Kelly" with Charles Bronson,
Susan Cabot and Morey Amsterdam**
(Amer.-Int'l, May; time, 84 min.)

If strong gangster melodramas are acceptable to your patrons, this one should satisfy them easily. Supposedly biographical of the criminal career of "Machine Gun" Kelly, one of the country's most notorious gangsters during the early 1930's, the story, like other stories dealing with gangsters, is filled with brutal killings and holdups until the final reel, where the criminals, always tailed by the police, either are exterminated or surrender. Charles Bronson turns in a competent acting job as Kelly, portraying the gangster as one who is courageous only when he has a machine-gun in his hands, and who is viciously sadistic in demanding obedience from his followers. On the whole the story is decidedly unpleasant, particularly with regard to the kidnapping of a little girl. The picture is being sold with "The Bonnie Parker Story" in a double-bill package:—

Bronson, accompanied by Susan Cabot, his girl, and members of his gang, successfully hold up a small-town bank and make a getaway. After transferring the money to Morey Amsterdam, another accomplice, they meet at his home to divide the loot. Amsterdam is caught trying to hold out part of the stolen money and, as punishment, the gang excludes him from sharing. Another holdup fails when one of the gang is killed and another wounded. Bronson and Susan escape and hide out in the home of her parents. During their stay there, Susan learns that one of the gang members planned to kill Bronson because the last holdup had failed. She warns Bronson and encourages him to kill the fellow. Finding bank robberies too dangerous, Bronson and Susan kidnap a wealthy man's daughter and her nurse. Ransom arrangements are made, and Bronson persuades Amsterdam to join the deal. Amsterdam picks up the ransom money and is guided to the hideout by another of Bronson's henchmen. But the police, who had been tipped off by Amsterdam, close in. Furious, Bronson kill both Amsterdam and Susan but, being too scared to fight, he surrenders to the police.

It was produced and directed by Roger Corman from a screenplay by R. Wright Campbell.

Morally unobjectionable, but the subject matter makes it best suitable for adults.

"The Bonnie Parker Story"
with Dorothy Provine, Jack Hogan and
Richard Bakalyan

(Amer.-Int'l, May 28; time, 79 min.)

Like "Machine Gun Kelly," with which it is being sold in a double-bill package, "The Bonnie Parker Story," too, is a well produced gangster melodrama that should satisfy those who enjoy pictures of this type. And this story, too, is supposedly biographical of a real criminal, except that in this case the leading character is a woman — Bonnie Parker, a tough cigar-smoking gun moll and murderess, whose daring exploits in the Southwest made newspaper headlines in the 1930's. It is a violent, unpleasant story, with plentiful brutality and killings, made realistic by good direction and semi-documentary treatment. The names of the players will mean nothing on a marquee but the acting is good and a most capable performance is turned in by Dorothy Provine in the leading role. The photography is good:—

While Richard Bakalyan, her notorious bank robber-husband, does time in a Texas jail, Dorothy works as a waitress in a cheap restaurant. She explains to the manager that her husband's reputation has marked her as a "bad egg," too, and for that reason she was unable to get a decent job. Moreover, she was constantly bothered by thugs and bums who knew that she lived alone. One day Jack Hogan, a smalltime punk who had just bought a machine gun, induces Dorothy to join him in a life of crime and they embark on a series of small holdups. Chased by a motorcycle cop, they kill him and follow this crime with a wild robbing and killing spree that terrorizes the Southwest. They hole up in

an old farmhouse, where Hogan is content to sit tight, but Dorothy soon craves action. Joseph Turkel, Hogan's brother, and Patt Huston, his wife, seek them out and propose that they join forces on another holdup job, but this plan is stymied by Texas Rangers who had tailed Turkel after being paroled from jail. A violent battle results in the killing of Turkel and the capture of his wife, but Hogan and Dorothy escape. Dorothy, assuming leadership, successfully executes a scheme that springs Bakalyan, her husband, from jail. She then spurns the affections of both Hogan and Bakalyan, whom she now looked upon as small-time punks, and as leader of the gang successfully executes the robbery of several large banks. Complications arise when Dorothy falls in love with William Stevens, a decent chap. Knowing full well that she cannot escape her past, she breaks off the relationship and with renewed violence loses herself in more crime. Bakalyan is killed during one of the holdups and Dorothy accuses Hogan of shooting him in order to dispose of him, but Hogan denies it. The two stick together, despite strained feelings, and arrange to add two new members to the gang. This move, however, leads to another meeting with the Texas Rangers and this time both are killed in the ensuing gun battle.

It was produced by Stanley Shpetner and directed by William Witney from an original screenplay by Mr. Shpetner.

Adult fare.

"Showdown at Boot Hill" with Charles Bronson, Robert Hutton and John Carradine

(20th Century-Fox, May; time, 71 min.)

This program western is an above-average picture of its type and should fit in well on the lower half of a double bill, even though it has been produced on a modest budget. Centering around a deputy sheriff who tracks down and kills an outlaw only to find himself opposed by every one in town for committing the deed, the story, which has a psychological twist because of the hero's reputation as a bounty hunter, holds one's interest tightly from start to finish, thanks to the skillful direction, impressive acting and good dialogue. Though it has less excitement and gunplay than most westerns, there are enough of these ingredients to satisfy the action fans. At the same time, its dramatic appeal will be appreciated by those who enjoy good story values. The black-and-white Regalscope photography is effective:—

Charles Bronson, a deputy Marshal obsessed by his small stature, rides into Mound City on the trail of Thomas B. Henry, a convicted killer with a bounty on his head, and finishes him in a gun duel. The dead man's friends, despising Bronson for being a bounty hunter, conspire to prevent him from collecting the reward money. They rouse the townspeople against Bronson and, at the inquest, every one refuses to identify Henry's body. Meanwhile two of Henry's cowboy pals try to prod George Douglas, the dead man's brother, into taking revenge against Bronson, and at the same time stir up Michael Mason, the town's fastest gunman and lover of Carole Mathews, the local dance hall queen. Lonely and bitter, Bronson becomes friendly and falls in love with Fintan Meyler, Carole's daughter, an unhappy girl who was ashamed of her mother. Douglas is finally goaded into drawing on Bronson only to be crippled by the deputy's deadly aim. While John Carradine, a cynical doctor, patches up Douglas, a mob goes gunning for Bronson. Carole, thinking of her daughter's happiness, hides Bronson in her room. Mason, believing that he is shooting at the deputy, wounds Carole fatally. The shock of her death disperses the mob. The incident, however, makes Bronson realize that, in order to make a new life with Fintan, the only woman who ever loved him, he must resolve Henry's death in a way that will leave the town's honor intact. An opportunity presents itself when Douglas goes to Boot Hill to bury his brother and put a marker on his grave, giving

Bronson the identification he needed to collect the bounty. When Bronson shows up at the grave site, Douglas shoots at him, but the bullet goes wild. Instead of returning the fire, Bronson drops his guns and permits Douglas to beat him to a bloody pulp. This gives the town its revenge with honor, leaving Bronson free to start a new life with Fintan.

It was produced by Harold E. Knox and directed by Gene Fowler, Jr., from a screenplay by Louis Vittes.

Family.

"Twilight for the Gods" with Rock Hudson, Cyd Charisse and Arthur Kennedy

(Univ.-Int'l, August; time, 120 min.)

The box-office chances of this sea adventure melodrama will depend heavily on the popularity of the stars and the fame of the best-selling novel on which the story is based, for it is only moderately interesting as an entertainment. Ernest K. Gann, who wrote the novel as well as the screenplay, patterned it after his "The High and the Mighty," which dealt with the varied reactions of a group of passengers aboard a commercial airliner when they learn that they face possible death because of engine trouble. In this case, the action takes place aboard a rotting sailing ship that proves unseaworthy in mid-ocean, and the camera records the reactions of the crew members and of a small group of passengers to danger and possible death, while at the same time delving into their personal problems and backgrounds. This picture, however, lacks the mounting tension and suspense that distinguished "High and Mighty," and neither the atmosphere of anxiety nor the personal problems of the different characters come through the screen with appreciable dramatic impact. The direction and acting are no more than adequate. On the plus side are the beautiful South Pacific backgrounds (most of the action was shot on location in Hawaii), enhanced by the excellent color photography:—

Rock Hudson, owner and captain of a delapidated two-masted brigantine, does not have the funds to make necessary repairs, but this does not deter him from picking up at a French island in the South Pacific a motley group of passengers bound for Mexico, including a group of Polynesians headed for the Marquesas. Among the white passengers are Cyd Charisse, a pretty American who sought to steer clear of American soil; Lief Erickson, a down-and-out promoter who is accompanied by Judith Evelyn, a fading opera singer; Vladimir Sokoloff and Celia Lorksy, an elderly couple seeking the peace of declining years; and Ernest Truex, a frail minister. In the Marquesas, where he delivers the Polynesians, Hudson takes on Richard Haydn, a British beachcomber. Shortly after the voyage is resumed, the ship's rotting sails are ripped by the wind and her leaky bilges take on more water than can be drained by antiquated pumps. Arthur Kennedy, the first mate, and Charles McGraw, spokesman for the crew, demand a change of course to Honolulu for repairs, but Hudson, who had lost one command due to drunkenness, steadfastly refuses lest he lose his present command. Meanwhile Hudson had fallen in love with Cyd, unaware that she is a fugitive from justice, wanted in Hawaii in connection with the accidental death of a man who had dated her as a call girl. Kennedy, learning of this, tries to blackmail her into submitting to him, but he gives up the idea when she makes a fool of him. A near-mutiny of the crew, coupled with a violent storm, compels Hudson to change his mind and he sets a course for Honolulu. He refuses to abandon ship even when the pumps fail, and he inspires the passengers to join the crew in a bucket brigade. They bail water by hand for 24 hours and enable him to sail the crippled ship into Hawaii safely. There, after promising Cyd that he will wait for her to finish a two-year prison term, Hudson takes his ship out of the harbor and burns it rather than sell it for salvage.

It was produced by Gordon Kay and directed by Joseph Pevney.

Best suited for mature audiences.

In view of the fact that the U.S. Supreme Court has ruled that the fixing of admission prices is illegal, Ricketson's suggestion that the decree be amended to permit the distributors to control admission rates is fanciful. What Ricketson apparently fails to realize is that ours is a government of laws, not of men, of organizations or of resolutions.

**"The Fly" with Herbert Marshall,
Vincent Price, Patricia Owens and Al Hedison**
(20th Century-Fox, July; time, 94 min.)

A first-rate science-fiction-horror melodrama, handsomely produced and finely photographed in Cinema-Scope and DeLuxe color. Based on a widely-read short story by George Langelaan, a top writer in the science-fiction field, the action grips one's attention from the opening to the closing scenes, and is filled with suspenseful, spine-chilling situations that will keep movie-goers on the edge of their seats. Intelligent use has been made of the flashback technique in building up the suspense, and the manner in which a young, sympathetic scientist accidentally turns himself into a hideous creature with the enlarged head of an ordinary house fly is both intriguing and terrifying. The ending, which depicts a house fly with a human head caught in a spider's web, is both novel and surprising. The special effects are excellent. It is a superior picture of its type, far better than most science-fiction films that have been flooding the market, and, if properly exploited, should do very well at the box-office.

The story opens with Patricia Owens, a distraught young woman, killing Al Hedison, her scientist-husband, by means of a giant factory press that crushes him to death. She notifies Vincent Price, her wealthy brother-in-law, of her deed and he in turn summons Herbert Marshall, head of the Montreal police. Aside from admitting that she had killed her husband and claiming that it was not murder, Patricia refuses to discuss the matter, but she becomes hysterical every time she sees a house fly. She is put under the care of a police nurse, and, when matters reach a point where Marshall prepares to arrest her, Price induces her to talk. She reveals that her husband, with whom she was extremely happy, had created in his home laboratory a fantastic atom machine that was able to break up all matter and transfer it to another location in the laboratory, fully intact. She had witnessed a number of the amazing experiments. One day, however, he had tried the experiment on himself, unaware that a common house fly had flown into the machine with him. As a result, he had emerged from the experiment with the ghastly head and claw of a fly. To correct the condition, he needed the fly, which now had his human head, but Patricia had been unable to locate it, despite a desperate search. Realizing that he was losing his senses and that he can only bring harm to his family and humanity, he had destroyed the machine and had compelled Patricia to crush him to death in the giant press. Marshall, who, too, had heard her story, calls it completely fantastic and, despite Price's protests, makes arrangements to have her taken to an institution for the criminally insane. Just as the ambulance arrives, Charles Herbert, Patricia's little son,

calls the attention of Marshall and Price to a fly caught in a spider's web. They are shocked no end to see the fly, with a tiny human head, squealing for help as the spider devours it. The trembling Marshall kills the spider with a rock and hurriedly arranges for Patricia to be given her freedom.

It was produced and directed by Kurt Neumann from a screenplay by James Clavell.

Too frightening for small children.

**"The Littlest Hobo" with Buddy Hart
and Wendy Stuart**

(Allied Artists, July 6; time, 77 min.)

The family trade in general and little children in particular should enjoy this program picture very much, for even though its real stars are a German shepherd dog and a little lamb, the story has undeniable human qualities and appeal. The human appeal stems from the fact that the dog and the lamb are responsible for restoring to health a winsome, paralyzed little girl who could not walk and who was confined to a wheel chair. It should give much pleasure to tender-hearted picture-goers. The scenes with the animals have been handled in skillful fashion, and there is plentiful action and considerable comedy as the camera follows the adventures of the dog and the lamb around different areas of a large city when both become the objects of a wide police search. It should fit in well on the lower half of a double bill and is a natural for Saturday matinees. The background music is exceptionally good:—

London, a vagabond German shepherd dog, rescues Fleecie, a lamb, from a slaughter house, to which he had been brought by Buddy Hart, his heartbroken little master, who had been compelled to sell him. The dog and lamb immediately become the objects of a wide police hunt. They eventually show up on the lawn near the mansion of Governor Caryle Mitchell, who was discussing with William Marks, a doctor, the paralytic condition of little Wendy Stuart, the governor's daughter, who was confined to a wheelchair. The doctor informs Mitchell that only the child's powerful desire to do so can make her walk again. When both leave, the dog leads the lamb to Wendy and she instantly embraces the animal as a new pet. With mock ferocity, the dog grabs the lamb from the child and pounces upon it as if intending to kill it. Frightened, Wendy rises from her wheelchair and runs a few steps toward the animals before she falls screaming. Her cries attract her father, who knows what moved her to take several steps. The animals are frightened away, but the governor orders the lamb found. It is located at the slaughter house, but the governor arrives in time to spare its life and restore it to his daughter. Meanwhile the dog finds little Buddy and leads him to the mansion. Buddy sees the pleasure that Wendy finds in the lamb and leaves the animal with her. As he goes home, the dog accompanies him. He does not remain long, however, for the call of the open road proves too strong for him to stay put in any one place.

It was produced by Hugh M. Hooker and directed by Charles R. Rondeau from a screenplay by Dorrell McGowan.

Family.

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NATIONAL ALLIED'S "WHITE PAPER"

In a move to arouse public opinion against intolerable conditions that are forcing the smaller independent theatre owners out of business, the Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors has compiled a potent 45-page pamphlet, a sort of "white paper," which charges that the principal blame for these conditions rests upon the major film companies whose grasping marketing policies and practices are violative of injunctions issued by the Courts under the antitrust laws, and upon the present U. S. Attorney General for failing to uphold and enforce these injunctions.

Entitled "What the Motion Picture Theatres Mean to You and What You Can Do to Save Them," the blistering pamphlet contains a foreword that points out that it was published in the belief that it "will remind many Americans—merchants, property owners and members of commercial, civic and welfare organizations—of the importance to themselves and their communities of keeping the theatres open."

"It is hoped," concludes the foreword, "that all readers who believe that 'equal justice under law' means something and is not a mere inscription on a public building in Washington, will do all they can to induce the Attorney General to perform his duty to uphold the integrity and validity of orders of the Courts. Throughout this publication Attorney General, Department of Justice and Antitrust Division are used interchangeably. The Attorney General, however, is the responsible official—the chief law officer of the Government—and if the decrees are to be upheld and enforced, he must act."

Lucidly written and documented in language that readily can be understood by laymen, the opening section of the pamphlet describes the importance of the theatres to the community in that they not only afford relaxation and enjoyment to those who are dependent on them for motion picture entertainment, but also contribute importantly to the prosperity and stability of other business enterprises in the community.

After pointing out that people in a community often fail to realize what their theatre means to them until it closes, and after outlining the "pall" that descends on an area when the theatre closes, the pamphlet observes that "the cause of the independent theatre owners is the common cause of all small business men." Moreover, it points out that, despite indications to the contrary, "the American people still are anxious to see first-class moving pictures while the pictures are still of current interest, and provided that admission prices are within their means." It further declares that "denying them the right to see pictures under such conditions is a serious deprivation that ought not to be tolerated under the law."

The booklet then goes on to state that, though television has had a serious effect on theatre attendance, it is not the sole cause of the independent theatres' present distress and it cites the other principal reasons, as follows:

"A. The film companies no longer deliver their 'A' pictures to theatres on general release, in the sequence of their runs, with only reasonable waiting periods or 'clearance' between runs.

"B. Instead they are making such pictures available in the first instance to a limited number of favored theatres in certain large cities (to the exclusion of other cities which normally play pictures on national release) for extended runs at increased admission prices, such runs being termed 'special engagements' or 'roadshows.' During the continuance of such runs the pictures are not made available, often not even offered, to other exhibitors in the same city or in other cities not so favored.

"C. At the conclusion of these roadshows the large cities frequently are arbitrarily divided into zones for distribution purposes, often without regard to the competitive position of the theatres located therein. Certain of the theatres are invited to bid for pictures on forms which require engagements longer than usual and at admission prices higher than those customarily charged, to which an exhibitor must involuntarily accede in order to secure the pictures. By the time the pictures have finished playing the first wave of zoned theatres, they have been bled white insofar as less fortunate competing theatres are concerned.

"D. Other theatres in the meantime must piece out their playing time with inferior pictures and reissues to the disgust of their regular patrons and damage to their prestige and standing. Their patrons are compelled either to travel to the nearest big city (sometimes 50 miles or more) in order to see such fine films as 'The Ten Commandments,' 'Bridge on the River Kwai,' 'Around the World in 80 Days,' 'Gigi,' 'Old Man of the Sea,' 'South Pacific' and 'Windjammer,' or else abandon hope of seeing them in the foreseeable future and turn to other available forms of entertainment.

"E. When and if a film company with a top picture ('blockbuster' is the word in current use) gets around to offering it to these smaller exhibitors, whose theatres are often quite fine, the picture has lost most of its boxoffice appeal by reason of age; the terms demanded are beyond reach of this class of exhibitors, and the required admission prices are too high for the patrons to pay.

"F. An otherwise fine theatre suffers an irreparable loss in prestige and good will when regularly or for considerable periods it is denied the right to play the 'blockbusters' while they are new and fresh. It becomes associated in the public mind with second class theatre service and people are reluctant to attend it even if, on occasion, it is permitted to exhibit such a picture on an early availability."

The pamphlet adds that there are millions who for a variety of reasons are dependent upon the subsequent-run, small-town and drive-in theatres for current motion picture entertainment and it decries as "tragic" in the present state of the business that so vast a segment of the population "is denied the privilege of seeing and enjoying the many fine pictures now being turned out by the studios."

The booklet further observes that admission prices continue to rise while attendance falls, and it labels this present pattern of the motion picture business as the "antithesis of the public policy that underlines the antitrust laws," adding that "a less grasping attitude by the film companies and performance of his duties by the Attorney General could broaden the base of movie attendance to the benefit of all branches of the business."

After pointing out that, under a previous Administration, the Government successfully brought an anti-trust suit against the major film companies and their controlled theatre circuits for monopolization of the motion picture business, and that the Courts handed down clearly-worded injunctions "designed to put an end to predatory and monopolistic practices calculated to exclude the independent exhibitors from the business," the pamphlet has this to say about the Attorney General's alleged refusal to enforce these decrees:

"Only the Attorney General can enforce the provisions of the decrees. Only by adversary proceedings in Court can judicial interpretations of the decrees be obtained. During the past five and a half years exhibitors in various parts of the country have submitted many complaints of decree violations to the Department of Justice. Not once

(Continued on back page)

**"La Parisienne" with Brigitte Bardot,
Charles Boyer and Henri Vidal**

(United Artists, August; time, 85 min.)

Gay, breezy and highly sophisticated, "La Parisienne" is a vastly amusing French-made romantic comedy farce that is daringly sexy from start to finish. The picture, which is being offered to exhibitors with subtitles or dubbed-in English dialogue, is hardly suitable for theatres that cater to family audiences, but it should prove to be a strong box-office attraction in theatres that have a more sophisticated trade. The film's principal asset, of course, is Brigitte Bardot, the sensational French star, who oozes sex with every movement and whose widely publicized physical attributes are exploited to the full in her portrayal of a sensual hoyden who snares a husband by compromising him and who sets out to make him jealous when he carries on with a former mistress. Not to be discounted is the name of Charles Boyer, who effectively plays the part of a royal prince with whom Brigitte has an amorous though innocent adventure. The story itself is thin, but the situations, aided by imaginative background music, are quite comical and keep one laughing throughout. The production values are lush, and the Technicolor photography is first-rate:—

Brigitte, daughter of the Prime Minister of France, sets her cap for Henri Vidal, a top member of her father's cabinet, in spite of the fact that he was constantly mixed up with mistresses and considered her to be a "brat." During a weekend party at a diplomat's home, she steals into Vidal's bedroom in the middle of the night and surprises him with his host's wife. When the suspicious host breaks down the door, Brigitte quickly switches places with the wife in bed to avoid a national crisis. Shocked when he sees Brigitte in Vidal's bed, the Prime Minister compels him to marry her to avert a scandal. Life together proves to be idyllic, but the marriage begins to teeter within a few weeks when Vidal makes an appointment with a former mistress. Deeply jealous, Brigitte bluntly informs Vidal that she, too, will be unfaithful, but he treats her statement as a joke. As her first conquest she selects no less a personage than Boyer, husband of Nadia Gray, a neighboring Queen, who was paying a state visit to France. She succeeds in attracting Boyer's attention and one day arranges to fly with him in a jet plane to the Riviera. She informs Vidal about the trip just before her departure but he does not believe it and scoffs at her. While the pair enjoy themselves at the resort, Vidal finds reason to believe that Brigitte had told him the truth. Furious, he makes plans to beat up Boyer, thus threatening to provoke an international crisis. The fearful Prime Minister moves quickly to avert an incident and, in the complicated events that follow, he sees to it that Boyer and Brigitte return to Paris in a manner that leads Vidal to believe that they had not been away together. It all ends with Brigitte and Vidal cured of their jealousies while they wave goodbye to Boyer and his Queen.

It was produced by Francis Cosne and directed by Michel Boisrond from a screenplay by Annette Wademant and Jean Aurel.

Strictly adult fare.

**"Ride a Crooked Trail" with Audie Murphy,
Gia Scala and Walter Matthau**

(Univ. Int'l, Sept.; time, 87 min.)

Pretty good western fare, photographed in CinemaScope and Eastman color. Centering around a desperado who manages to pose as a U.S. Marshall in order to lay the groundwork for a bank robbery, the story itself is never believable and it fails to strike a realistic note. It holds one's interest well, however, for it moves along at a steady pace and its rough stuff is tempered by an enjoyable mixture of romance, comedy and human interest. Audie Murphy is most impressive as the masquerading outlaw whose experiences turn him to the side of law and order, and the same may be said for Gia Scala as a beautiful but shady Creole, who, too, finds reformation in the end. A most colorful characterization is contributed by Walter Matthau as a hard-drinking, humane judge who does not hesitate to use his guns to maintain the peace. The color photography is a treat to the eye:—

Murphy, a notorious renegade, masquerades as a U.S. Marshal when he rides into the river town of Little Rock. Matthau, who controlled the town, names Murphy to keep the peace, completely unaware that he planned to rob the local bank. When Gia arrives on a river boat and recognizes Murphy, he persuades her to keep quiet and to pose

as his wife, even though she informs him that she had come there to ease the town for Henry Silva, her boyfriend, who, too, had designs on the bank. When Silva shows up in town with several of his henchmen, Murphy induces him to leave after making a deal to rob the bank together when the time is right. Meanwhile, Matthau provides Murphy and Gia with a home and sees to it that Eddie Little, an orphaned youngster, is placed in their care. Both soon feel real affection for the lad and for each other. In due time Silva, ignoring his agreement, steals into town with his cohorts and breaks into the bank. Murphy, influenced by little Eddie and by a reformed Gia, sets out after the outlaws. He kills them one by one but manages to capture Silva alive. He takes his prisoner back to town with the stolen money and, confessing his own masquerade, turns in his badge to Matthau. The judge, however, insists that he retain the badge, pointing out that he had earned the right to keep it. Gia, delighted, prepares to settle down to a lawful life as Murphy's legal wife.

It was produced by Howard Fine and directed by Jesse Hibbs from a screenplay by Borden Chase, based on a story by George Bruce. Family.

"Frankenstein -- 1970" with Boris Karloff

(Allied Artists, July 20; time, 83 min.)

A passable "Frankenstein" horror melodrama, best suited for double bills. That it is not a real chiller is due to the fact that the picture's suspense is uneven; some of the horrifying situations are pretty strong but others are quite mild. Moreover, the story is confusing and not easy to follow. It should be noted, however, that the name of Boris Karloff and the "Frankenstein" characterizations are synonymous in the public mind, and this should be of considerable help at the box-office. The title, incidentally, is meaningless. The black-and-white CinemaScope photography is good:—

Karloff (as Baron Frankenstein), a scientist disfigured by Nazi tortures, allows an American television troupe to film a show at his German castle in order to obtain an atomic reactor for his research. Karloff takes a dislike to Donald Barry, who headed the troupe, because of his attentions to Jana Lund, an actress, despite the presence of Charlotte Austin, his ex-wife. Working secretly in his laboratory, Karloff busies himself with the creation of a living man to which he transfers the brain of one of his servants. The monster, as yet without eyes, is brought to life by Karloff when the reactor arrives. The monster claims Charlotte as his first victim and a cameraman as his second. Their disappearance causes Barry to suspect foul play. He summons police inspector Irwin Berke, who in turn accuses Tom Duggan, the troupe's press agent of perpetrating a hoax. Rudolph Anders, Karloff's friend, suspects the truth but, after voicing his thoughts to the scientist, ends up a victim with his own eyes filling the empty eye-sockets of the monster. When Barry finds evidence that prompts him to summon the police, Karloff hypnotizes Duggan and uses him in a ruse to get Jana alone with the monster. She is saved from harm, however, when the creature's brain suddenly reverts to normal and he goes to the laboratory to seek vengeance on his creator. There, while he attacks Karloff, atomic steam gets loose from the reactor and kills them both.

It was produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Richard Landau and George Worthington Yates.

Unsuitable for little children.

**"The Badlanders" with Alan Ladd,
Ernest Borgnine and Katy Jurado**

(MGM, August; time, 83 min.)

A good outdoor action melodrama, photographed in CinemaScope and Metrocolor. It is an off-beat, western-type of picture that should go over well with the general run of audiences, for, in addition to romantic interest and plentiful action, excitement and suspense, the story, which revolves around an unusual robbery of ore from a gold mine, is different and novel. Moreover, the characterizations are colorful and interesting. There is also considerable wry humor in the plot, for the legal owner of the mine joins the robbery scheme, unaware that he was helping to victimize himself. The execution of the robbery itself is highly suspenseful and exciting because the blasting of the ore has to be done at precisely the same moment that blasting is done in an adjacent mine shaft lest the workers therein become aware of the robbery. A cave-in that threatens to bury the participants will keep the spectators

on the edge of their seats. The direction and acting are very good, and the color photography excellent:—

Having first met as fellow convicts in an Arizona prison, where they had clashed, Alan Ladd, and Ernest Borgnine meet again in Prescott after their release. Ladd, an educated engineer and mineralogist, had come to town to rob the local Lisbon mine, in which he had formerly worked, for he knew the location of rich gold deposits in a now abandoned shaft. He hires Borgnine as his gunslinger after learning that he had once owned the mine but had lost it in a crooked deal. Ladd contacts Kent Smith, whose invalid wife now owned the mine, and offers to deliver \$200,000 worth of gold ore to him for \$100,000 in cash. Unaware that the planned theft is from the Lisbon itself, Smith agrees to the deal, but he secretly plans to double-cross Ladd by escaping to Europe with the entire loot and with Claire Kelly, his beautiful mistress, with whom Ladd had secretly enjoyed a romantic encounter. Meanwhile Borgnine had befriended Katy Jurado, an attractive Mexican girl of questionable morals, after rescuing her from three drunken cowhands, and she obtains the horses and wagon they need at the time set for the robbery. Together with Nehemiah Persoff, a Mexican hired to handle the explosives, Ladd and Borgnine make their way into the abandoned shaft and narrowly miss death and detection in stealing the ore. They transport their riches to Kent and soon discover his doublecrossing intent. Both escape with the ore, but not before Borgnine is wounded in an exchange of gunfire. Ladd and Borgnine reach the town during a festival of the Mexican population and soon find themselves hopelessly surrounded by the pursuing Smith and his henchmen. Seeing their plight, Katy arouses the celebrants to overrun the attackers, enabling Ladd and Borgnine to dispose of them in the ensuing gun battle. It ends with Borgnine remaining in Prescott to start a new life with Katy, while Ladd heads for fresh adventures with Claire at his side.

It was produced by Aaron Rosenberg and directed by Delmer Daves from a screenplay by Richard Collins, based on a novel by W. R. Burnett. Adult fare.

NATIONAL ALLIED'S "WHITE PAPER"

(Continued from back page)

pursued thereunder which, unless curbed, will inevitably result in restoring the conditions of restraint of trade and monopoly which they tried so diligently to end. Their successors should have the opportunity to say whether they labored in vain.

"Therefore the Attorney General should take the following steps:

"A. File citations in contempt for violation of the injunction against fixing admission prices since those violations are most flagrant, involve conduct which is unlawful *per se*, and directly affect the theatre-going public.

"B. Apply to the Court for construction of the provisions relating to discrimination, runs and clearances and the acquisition of theatres by the divorced circuits in the light of the facts set forth in this pamphlet.

"C. If the Court shall find the injunctions are indeed ineffective to curb the march toward monopoly and the threatened extinction of the independent exhibitors, then the Attorney General should apply for 'other and further relief.'

"D. In case the Court should hold that the reservation of jurisdiction does not extend to the granting of additional relief for devices and subterfuges adopted subsequent to the entry of the decrees, then the Attorney General should treat the actions complained of as new and separate violations of the Sherman Act and proceed accordingly.

"The theory of the judicial process is that the truth is best ascertained when parties with conflicting interests contend manfully for their divergent points of view.

"If the questions herein discussed are to be settled by the Court it must be in adversary proceedings in which the Government contends openly for the largest measures of relief of which the decrees are susceptible. It will not do for a representative of the Department to raise the issues, say the parties are satisfied with what is going on but that the Government does not object to affected exhibitors being heard as *amici curiae*.

"Fresh minds and fresh resolves brought to the consideration of these problems would lead to their proper solution in the appropriate forum in the good American way."

Under the heading, "What You Can Do to Save the Theatres By Securing a Square Deal for Them in Washington," the closing chapter of the Allied "white paper" had this to say, in part:

"We have already pointed out that many people besides the exhibitors have a stake in the preservation of the theatres. It is to the interest of virtually everybody in the community that they remain open. But if remedial steps are to be taken before it is too late, all interested parties should join in the effort.

"The condition calls for prompt energetic action by all exhibitors who would save their business and investment, by all theatre landlords if they would preserve their property, by all landowners whose values shrink when a theatre closes, by all merchants who prosper from the traffic created by a theatre, by all who sell supplies and equipment to the theatres and, last but not least, all theatre employees who want to hold on to their jobs.

"In order that all these people may be brought to a realization of what is going on copies of this pamphlet should be given the widest possible dissemination by the regional exhibitor associations and their members. All interested persons should be urged to call the pamphlet to the personal attention of their Senators and Congressmen, their local newspapers, and all commercial and civic organizations that are instrumental in moulding public opinion. It is believed that if the public can be sufficiently aroused, the atmosphere on the Potomac will undergo a wholesome change and the morale of the exhibitors, now badly shaken, can be restored . . .

"If the Attorney General cannot be induced to invoke the decrees or the antitrust laws in behalf of the hard pressed exhibitors, a movement to secure legislative relief may be the only alternative. The Small Business Committee in 1956 was reluctant to recommend Government regulation for the motion picture industry. It prescribed harmony within the industry and an effort to cooperate in the solution of difficulties, especially by arbitration. But the Committee very clearly implied that if such cooperation was not forthcoming, resort to legislation would be necessary . . .

"We have seen that the effort of the exhibitors to negotiate an arbitration system was thwarted by the film companies' unyielding opposition to the Committee's recommendation for ameliorating the hardships imposed upon independent exhibitors by the special handling of pictures.

"Unless the Attorney General relents and secures relief for the theatres through orderly processes of law enforcement, the problems of the motion picture industry inevitably will be carried to the legislative halls. The survivors among independent exhibitors and those who have been excluded from the business, will be knocking at the doors of Congress. And they will be fortified with a factual background that is a complete justification for governmental intervention."

A concise report such as this one cannot do justice to the powerful arguments presented in the pamphlet against distributor practices which, with the blessing of the Department of Justice, have made and are making a mockery of the injunctions handed down by the Courts in the Government's antitrust suit, and are keeping thousands of independent theatres in a constant state of distress, in many cases on the verge of bankruptcy. Suffice it to say that it is a potent, statesmanlike document, one that is so enlightening, thorough and inclusive that, if it were to be read by every one who is interested in the fate of the theatres, strong public support soon would be aroused for corrective measures.

If nothing else, the one thing the smaller independent theatre owners have today, as presented in the Allied pamphlet, is a wealth of reasonable argument why the public in general and their fellow businessmen in particular should line up with them in the fight to keep their theatres open on a basis that would give them reasonable opportunity to earn a fair profit.

Members of National Allied no doubt will be furnished with copies of the booklet by the regional associations and it is to be hoped that they will forcefully call it to the attention of the influential people in their communities. The fight for a square deal, however, is one that concerns all exhibitors, and those who are not Allied members should join wholeheartedly in this effort to save their theatres.

Non-Allied members as well as others who are interested in the preservation of the smaller theatres can obtain a copy of the pamphlet by writing to Allied States Association of Motion Picture Exhibitors, 1131 Dupont Circle Building, Washington 6, D.C. Write for your copy immediately and get behind this sorely needed campaign to restore the little fellows in exhibition to their rightful place in the motion picture industry.

to our knowledge has the Attorney General initiated court action on such a complaint. In every case within our knowledge the Attorney General, through the Antitrust Division, has declared that the complaint involved no violation of the applicable injunction.

"The reasons advanced by the Department in letters to complainants for its refusal to take action will be noted herein after. The basic fallacy is that the Department so often stresses the asserted 'right' of the film companies to do what they are doing as though each challenged act stood alone and had no connection with a pattern of conduct. This sort of analysis customarily is offered in defense of persons charged with conspiracy but it comes as a shock from the chief law officer of the Government. This is especially true in the present circumstances because the Supreme Court in this very case stated the proper rule: 'For equity has the power to uproot all parts of an illegal scheme—the valid as well as the invalid—in order to rid the trade or commerce of all taint of the conspiracy.'

"The Attorney General's reliance on abstract theories of 'right' outside the framework of the conspiracy denounced by the decisions seems to imply that the Courts have conferred a good conduct medal on the film companies, or, at least, have given them absolution for their sins. This attitude ignores the fact that the Supreme Court twice referred to the defendants' 'marked proclivity for unlawful conduct.' It also fails to take account of the fact that the Courts made painstaking provisions to insure the defendants' future good conduct.

"The major vice of such reasoning is that it arrives at results directly contrary to the decrees. That is the point we wish to emphasize throughout this booklet. The Attorney General's refusal to act on the complaints made to him and his condonation of the policies and practices of the defendant companies, must be judged in the light of the clearly worded injunctions set forth herein. They are as comprehensible to laymen as to lawyers."

In a strong indictment of the Department of Justice, the Allied document, employing illustrations and legal and logical arguments, cites examples of how the Department has nullified and is nullifying the different injunctions handed down by the Courts.

On the matter of discrimination, the pamphlet points out that there is nothing in the opinions handed down in the Government's antitrust suit to indicate that the Court intended to abolish or disturb the orderly flow of motion pictures that had prevailed for many years, making them available to first, second and third-run theatres in regular sequence with clearances or waiting periods between runs.

"On the contrary," declares the booklet, "the rulings are wholly consistent with a purpose to perpetuate that system with only such reforms as were necessary to eliminate abuses and monopolistic practices that had been adopted by the film companies in their efforts to unduly favor their own theatre circuits at the expense of independents."

Allied cites examples to prove that the present sales methods of the film companies are just as discriminatory toward the small independents as they were prior to the Court rulings, which are being nullified by the Attorney General who 'clings to an outworn definition of clearance and shrugs off any suggestion that undue waiting time involves all the evils of unreasonable clearance and hence should be curbed.' "What the Attorney General's position really amounts to," adds the pamphlet, "is this: That the discrimination practiced against the independent theatres involves only the exercise by the film companies of an asserted right to license only as they see fit and to deliver prints of licensed pictures to licensed theatres only when it suits their convenience. He has not lent a hand to secure a modernized definition of clearance."

Allied charges also that there is evidence that the large-city subsequent-runs and the theatres in the smaller cities and towns are discriminated against in the pricing of films in that the terms allowed the large first-run city theatres frequently are lower than those quoted the smaller houses. The Antitrust Division, states the booklet, "has decided flatly that no violation of the injunction is involved," and in recent letters to complainants the Division has stated that the injunction "is not a compulsory selling provision." Commenting on this, the pamphlet states: "Carried to its logical conclusion, that *non sequitur* would clear the way for the film companies to discriminate against the independents with impunity, selling only to favored theatres and freezing out all others. That would be a strange result to

flow from an antitrust proceeding initiated and prosecuted by former Attorneys General in a *bona fide* effort to save the business from monopoly and the independent exhibitors from extinction."

In a further comment on discrimination in licensing theatres located in the same community, the pamphlet, after citing methods employed in marketing "The Ten Commandments" and "Peyton Place," had this to say:

"The scope of the film companies' monopolization of the exhibition of pictures has greatly increased under the decrees as interpreted by the Department of Justice. Their former plan for accomplishing this purpose by the ownership and operation of theatres could not be complete because the total investment in theatres exceeded even their mammoth resources. Now under the decrees they are controlling the operating policies of all theatres playing their boxoffice attractions. The exhibitors are deprived of virtually all rights that are customarily enjoyed by the owner of a business. They are becoming mere agents of the film companies deriving their pay from a percentage of the gross receipts."

A strong case is made out in the pamphlet to show how the Courts' provision for protecting subsequent-run theaters against unreasonable clearances "has been set at naught." The Allied argument charges that the film companies, with the approval of the Department of Justice, are adhering to an artificial distinction between "clearance" and "availability," thus rendering "meaningless the careful provisions made by the Courts for preventing restraints of trade resulting from unreasonable clearances and for protecting independent exhibitors from the blighting effects thereof."

The distributors, states the booklet, contend that clearance merely confers a right on the prior theatre and confers no right on the theatres that follow it as to when they may actually play a picture. They contend also that the delivery of a print rests in their uncontrolled discretion, and that the time of the print delivery is the theatre's availability. Clearance, they claim, has no bearing on availability. The adoption by the Department of Justice of this arbitrary distinction, states the pamphlet, has "stifled" the remedy the exhibitors thought the Courts had given to them.

The pamphlet makes out a powerful case also against the fixing of admission prices, charging that this illegal practice is being continued with the official approval of the Attorney General, despite the Court order. This section of the booklet cites the various subterfuges employed by the distributors to fix admission prices, and it labels the Attorney General's defense of these activities as "superficial and unconvincing." The Attorney General, adds the pamphlet, in the performance of his duty to enforce the antitrust laws, "should make an investigation to ascertain the effects of these selling devices on the public and on the theatres."

Other informative chapters in the booklet concern charges that the "Department of Justice has acquiesced in and actively promoted efforts to rebuild theatre monopolies condemned by the Courts," and that the Department "has shown a strange hostility toward independent exhibitors who are the victims of the motion picture trust."

Calling upon the Attorney General to act now to save the independent theatres, to prevent business failures, unemployment and damage to community property, and urging him to seek judicial construction of the decrees and not permit them to be destroyed by "executive interpretations," the booklet had this to say:

"The Department of Justice without invoking the reserved powers of the Court has construed the decrees in all known instances against the interests of the independent exhibitors and in favor of the film companies. It has given the green light to policies and practices which have doomed many theatres and threaten the existence of many more. The depressing effects of such closings upon the communities they serve has already been noted. The reader will appreciate that in times like these business failures with resulting unemployment should be prevented and not promoted by governmental policies.

"Contrary to the caption the decrees we are considering are not consent decrees but litigated decrees as to most of the provisions cited in this pamphlet. No one can question the good faith of the judges who sat at the hearing on settlement of the decrees. It is fair to assume that if they were alive they would be shocked that their orders have been so ineffective; that policies and practices are being

(Continued on inside page)

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No. 30

NEW ENGLAND DRIVE-INS UNHAPPY WITH "COMMANDMENTS"

Through trade paper advertisements and publicity releases, Paramount has been making a big splash about the sensational business supposedly done by "The Ten Commandments" in current selected drive-in engagements. In the Massachusetts area, however the recent experiences of five drive-in theatres with the picture seem to indicate that the results were much less than satisfying.

The drive-in theatres involved are Route 138, Canton; Route 114, Middleton; Plaistow, Haverhill; Meadowbrook, Middleboro; and the Twin Drive-In, Medford. In accordance with Paramount's recently announced policy for drive-in engagements, the picture was booked by these five outdoor theatres for a two-week run—the first in the state—under reported terms that called for royalty payments to Paramount of 68¢ for adults and 30¢ for children for the first week, and 57¢ and 25¢ for the second week. Under the circumstances, the theatres were required to charge admission prices of \$1.25 for adults and 50¢ for children.

On Tuesday, July 15, at the end of the first week, the five drive-ins, reportedly because of poor grosses, decided to simultaneously withdraw the picture and placed advertisements in the newspapers for new shows on Wednesday, but when Paramount notified them of their contractual obligation to play the picture for two weeks, the affected theatres decided to continue the engagements for a second week and hurriedly changed their advertising copy to so notify the public.

Apparently disturbed by the adverse trade publicity garnered by this happening, Edward G. Chumley, Paramount's sales manager for "The Ten Commandments," issued a statement to the effect that the picture had done outstanding business in the five theatres and, to prove it, he invited the editors of *Motion Picture Daily* and *Film Daily* to check the grosses done by the picture in the first five days of the first week and to compare these grosses with the much lower grosses of other Paramount attractions that have played in the same theatres. No other trade paper editors were invited to this meeting, thus denying to them the privilege of seeing the figures for themselves and asking pertinent questions.

The information given to these selected trade paper editors by Chumley has been challenged sharply by Edward W. Lider, president of the Independent Exhibitors of New England, who had this to say in an organizational bulletin issued on Monday of this week under the heading, "It Is a Flop, Mr. Chumley":

"As President of Independent Exhibitors of New England and an officer and board member of National Allied, I feel a profound sense of responsibility to exhibitors everywhere in reporting to you the results of and some observations on the Paramount-DeMille selling policy (in drive-in theatres) of 'The Ten Commandments,' especially here in New England in five drive-ins whose engagements started July 9 for 2 weeks. I shall refer from time to time to certain allegations and statements quoted in the *Film Daily* as utterances of Mr. Chumley, DeMille's representative.

"One of the drive-ins playing 'Ten Commandments' here is the Medford Twin Drive-In, the only twin screen theatre in the Boston area, with a total capacity of 1800 cars (1958 *Motion Picture Almanac*) contrary to Mr. Chumley's alleged '1000' cars. This modern theatre, the largest in Boston,

erected a couple of years ago, is in direct competition with other drive-in theatres in and around Boston. Chumley stated that the Twin would gross \$8110 (more or less a few hundred) on the first week of 'Ten Commandments' and compares this gross with some puny grosses on puny Paramount pictures which played in October and November or April, May, the off-season here in New England, while 'Ten Commandments' is playing in the dead of July—height of our season. Not only that, but these puny Paramount grosses were on a 4-day or 3-day play (Sunday, Monday, Tuesday, or Wednesday through Saturday) at regular prices (80¢) and children free, while 'Ten Commandments' includes a Saturday and a Sunday at \$1.25 and 50¢.

"But worse than that, Chumley apparently didn't know that practically all of the puny Paramount grosses prior to 'Ten Commandments' as quoted by him are pictures that played only on one screen of the Twin and had played other drive-ins in Boston on availability many weeks prior to the Twin, and these were for the most part repeat runs after all the others—which explains why some were flat buys. But all played very late and past availability. His comparisons of 'Ten Commandments' with these poor examples are hardly impressive.

"Now is \$8110 on 'Ten Commandments' a good gross for 7 days for the Twin or any Boston drive-in? We feel it is not. It is very common for Boston drive-ins to gross \$8110 in four days and in excess of \$12,000 for a week. Several theatres in the Boston area smaller than the Twin gross these figures on many occasions at regular prices, children free, with resultant higher concession business.

"I would also like to point out that the overhead of the Twin screen operation is high, and when you have to operate until 1:30 A.M. with 'Ten Commandments,' there is overtime and an increased payroll, so that 60% film rental leaves little profit at \$8110. But the Twin 'Ten Commandments' sure helped the competitors, for there was resistance to the price for adults and children, obviously, as evidenced by the lack of them in the theatre. (Reportedly the largest car count showed about 650 cars in the 1800-car drive-in on Saturday, July 12.)

"I should also point out that where the other Paramount pictures played this theatre either after the other drive-ins or with them, here 'Ten Commandments' was all alone and lonely in the Twin as far as Boston is concerned—a first exclusive Boston drive-in engagement.

"But why talk only grosses. This 'Ten Commandments' is an expensive picture—60%; what is left after film rental?

"As I said above, \$3240 net is below average for an 1800-car theatre here in Boston.

"Now, Mr. Chumley, what did the theatre gross the 2nd week? Please answer—because 50% is DeMille's, and the rest is Twin's—and this latter 50% must surely result in a real loss to the Twin, unquestionably wiping out the profit of the 1st week and ending in a net loss for the two weeks. So the 2nd week on DeMille's charity-raising epic adds up to a big fat nothing for the theatre and DeMille's charity gets in excess of \$5000.

"Now, let's forget the big Twin grosses. Let's turn to the smaller ones—Plaistow Drive-In, Middleboro Drive-In—the usual 700-car drive-ins in smaller towns. You report \$1363

(Continued on inside page)

"Raw Wind in Eden" with Esther Williams and Jeff Chandler

(Univ.-Int'l, October; time, 89 min.)

This romantic adventure melodrama will depend heavily on the drawer power of its two stars, for as an entertainment it is no more than moderately interesting. Photographed in CinemaScope and Eastman color, the action takes place on a remote island off the coast of Italy and centers around a romance that develops between a mysterious American beachcomber and a fashion model who finds herself stranded there when a playboy companion crash lands his private plane on the island. Worked into the proceedings is a clash of personalities among characters of varying temperaments, as well as attempted murders, fights and gun battles, but for all its movement the story is never more than mildly exciting and it rarely strikes a realistic note. All the characterizations, in fact, lack conviction. On the plus side are the picturesque island settings, enhanced by the fine color photography, but it is not enough to save the picture:—

Esther, a fashion model working in Rome, accepts an invitation from Carlos Thompson, a wealthy playboy, to fly with him to a luxury yachting party. Flying off-course in a storm, Esther and Thompson run out of gas and crash land on a small island. There they are rescued by Eduardo de Filippo, a peasant; Rossano Podesto, his granddaughter; and Chandler, a mysterious American beachcomber. While Thompson recuperates from a leg injury, Esther finds herself attracted to the taciturn Chandler, with whom Rossano, too, is smitten. This triangle is complicated by the fact that Thompson makes no secret of his desire for Esther. After many weeks of vain waiting for rescue transportation, Thompson discovers a damaged sailing yacht that had been beached by Chandler. He obtains permission from Chandler to repair it but gets no help from him. When the boat is ready, Esther stumbles across the ship's log and discovers that Chandler was once a wealthy playboy who, after the accidental death of his wife, for which he blamed himself, had given all his money to charity and had gone into hiding. Thompson, by this time insanely jealous over Esther's interest in Chandler, conspires with Rik Battaglia, a young fisherman in love with Rossana, to kill Chandler. In the events that follow, Chandler bests Battaglia in a fight and then wins his friendship by saving him from falling to death from a high cliff. Chandler then concentrates on Thompson and disposes of him. It all ends with Chandler, now rid of his inhibitions, sailing away with Esther in his repaired boat, while Rossana and Battaglia pair off.

It was produced by William Alland and directed by Richard Wilson from a screenplay by himself and Elizabeth Wilson.

Unobjectionable morally.

"South Sea Adventure"

(Stanley Warner Cinerama Corp.; time, 120 min.)

This fifth Cinerama production is, like its predecessors, another travelogue photographed in Technicolor. As such, it has an undeniable degree of fascination and it contains several outstanding sequences, but on the whole it offers little that is either novel or unusual and it probably will appeal mainly to those who can take two hours of this type of entertainment. Those who prefer their travelogues in short subject form probably will find the length of this one somewhat tedious. Cinerama is no longer a novel screen process, and unless something is done to get away from the travelogue type of presentations, public interest in the medium is going to wane quickly. As to the process itself, no noticeable advance has been made technically; the seams between the three pictures that make up the one large picture are still distinguishable and occasionally "jumpy," and the whole picture is as distorted as ever on both sides of the huge 146-degree curved screen.

As indicated by the title, the film takes the viewer on a tour of Pacific islands that stretch from Hawaii to Australia and, by land, sea and air, treats him to magnificent scenic views of these faraway places. In Hawaii, the highlights

include a plane flight over the largest extinct volcano in the world and exciting scenes of surf-board racing at Waikiki. The next stop is Tahiti, where the highlights include some vigorous hula dancing by dark-haired Polynesian maidens and a festive celebration of Bastille Day, the French holiday of independence. Tonga is the next port of call, and the highlight here is a stirring rendition of church hymns by an accomplished native choir. This is followed by a visit to the Fiji Islands, where the camera concentrates on colorful native customs and traditions, as is done in all the other places visited. The most thrilling footage in the film is at Pentecost Island in the New Hebrides, where the natives, to prove their bravery in accordance with tradition, are shown leaping head first from 100-foot high towers, only to have their fall broken inches from the ground by long vines that are tied to their ankles. These head-diving scenes make one gasp. New Zealand is the next stop, and the highlights there are the breathtaking air views of its rugged mountains and fjords, lush valleys and crystal clear lakes. The visit to Australia is most interesting in that, aside from the views of large metropolitan cities, it depicts in detail the manner in which isolated families who live in homes scattered over endless miles of bush land are provided with modern education facilities for their children and a "flying doctor" service by means of an ingenious, far-flung two-way radio network.

It was produced by Carl Dudley, who co-directed it with Francis D. Lyon, Walter Thompson, Basil Wrangell and Richard Goldstone, from a screenplay by Charles Kaufman, Joseph Ansen and Harold Medford. The narration is by Orson Welles and others.

Family.

P

"Space Master X-7" with Bill Williams, Lyn Thomas and Robert Ellis

(20th Century-Fox, July; time, 71 min.)

This latest in the science-fiction category is a fairly good program picture that has been given an interesting semi-documentary treatment. Dealing with an organism called "blood rust," which was brought back to earth by an experimental rocket, the action depicts how the fungus-like substance develops and expands at a most rapid and threatening rate. The effort to track down those who innocently come in contact with the mold and spread death and destruction, keep Government agents on the move until the exciting climax is reached. Expert direction and good performances keep the yarn moving at a steady pace. The science-fiction fans should enjoy the picture, which is being offered by 20th-Fox as a companion supporting feature to "The Fly." The black-and-white Regalscope photography is good:—

While checking on a mysterious mold that was picked up in the nose cone of an experimental rocket shot into outer space, Paul Frees, a scientist, is surprised by a visit from Lyn Thomas, his former wife. They argue and come to blows over custody of their son. Soon after Lyn leaves to return to Hawaii and her present husband, the mold gets out of hand and destroys Frees, after he warns Bill Williams, a security agent. Together with Robert Ellis, a fellow agent, Williams recovers tape recordings from the laboratory and learns that the mold is a death-dealing, flesh-devouring substance that can be spread by those who come in contact with it. From remarks on the tape, the agents learn also that Lyn had been in the lab and realize that they must locate her. Meanwhile Lyn sees a news story about Frees' death and, believing that she may be responsible, goes into hiding and alters her appearance. Ellis finally tracks her aboard an airliner as it takes off, but she remains reluctant to reveal her identity until she realizes why he is after her. By that time the plane becomes over-run with the mold and the pilot barely makes it back to the airport in time to avert a crash landing. By destroying the aircraft and disinfecting the passengers, the dangerous "blood rust" is eliminated.

It was produced by Bernard Glasser and directed by Edward Bernds from a screenplay by George Worthington Yates and Daniel Mainwaring.

Family.

"Wolf Dog" with Jim Davis, Allison Hayes and Tony Brown

(20th Century-Fox, no rel. date set; time, 61 min.)

A fair outdoor action melodrama. Centering around the rehabilitation of a paroled ex-Marine, who settles down on a ranch with his wife and son after serving time in prison on a manslaughter charge, the simple story is a bit on the contrived side and is somewhat drawn out, despite the short running time. It is wholesome stuff, however, with enough viciousness on the part of a mean neighbor to draw sympathy to the hero, and as such should get by with indiscriminating family audiences on the lower half of a double bill. The direction and acting are adequate, and the photography, in Regalscope, good:—

Released from prison after serving a term for manslaughter, the result of self defense in a fist fight, Jim Davis, a former Marine hero, starts life anew on a ranch with Allison Hayes, his wife, and Tony Brown, their young son. Austin Willis, a land-grabbing neighbor, offers to buy him out. When Davis refuses to sell, Willis makes trouble by killing little Tony's dog and by stampeding Davis' cattle. Tony finds a replacement for his dog when he discovers a puppy that seems to be half wolf. He trains the puppy and soon has a fine new pet who helps him to combat Willis' machinations. Meanwhile Davis refuses to be provoked into a fight with Willis lest he break his parole and land back in jail, but he is eventually goaded beyond endurance and gives Willis a severe beating. Later, Don Garrard and Juan Root, two convicts, escape from prison, rob a bank and force Davis to provide them with a hideout. When the law shows up, however, Davis is instrumental in their capture. Rewarded for his bravery, Davis looks forward to a bright and peaceful future with his family.

It was produced and directed by Sam Newfield from a screenplay by Louis Stevens.

Family.

"Spy in the Sky" with Steve Brodie and Sandra Francis

(Allied Artists, July 20; time, 74 min.)

An ordinary spy melodrama that might squeeze by on the lower half of a mid-week double bill. Centering around a captured scientist who escapes from Russia to the free world with a secret Communist code, the story is loaded with all sorts of chases and cloak-and-dagger activities involving American intelligence agents and their Russian counterparts. But all this is presented in so confusing a manner that one loses interest in the proceedings long before the final reel. Neither the direction nor the acting are anything to brag about:—

Hans Tiemeyer, a captive German scientist who had been put to work by the Russians on their satellite program, escapes into the free world but is shadowed by Herbert Curiel, who wants to "sell" the scientist to the United States, and by George Coulouris, who wants to "sell" him to the highest bidder. Tiemeyer escapes from his pursuers momentarily, long enough to pawn a guitar, mail the pawn ticket to and telephone the United States Consulate to say that he alone holds the secret of the Sputnik beep signals. At this point he is abducted by Curiel, and Steve Brodie, an American intelligence officer, is assigned to find him. Brodie learns of Curiel's romantic interest in Sandra Francis, a night-club singer, and arrangements are made for Curiel and Brodie to meet. At the time of the rendezvous, however, Curiel and Tiemeyer are found dead. Brodie's trail next takes him to Coulouris' office. There he sees Tiemeyer's guitar, which had been redeemed. Attracted by the peculiarity of its tone, Brodie detects that it has a wire like those used in recording. He tests the wire and finds the secret code brought by Tiemeyer to the free world.

It was produced and directed by W. Lee Wilder from a screenplay by Myles Wilder, based on the novel "Counter-spy Express," by A. S. Fleischman.

Family.

NEW ENGLAND DRIVE-INS UNHAPPY

(Continued from front page)

in 5 days at Plaistow and \$2300 at Middleboro. We cannot agree, Mr. Chumley, that those are big grosses at 60%—because on the week they are left with 40% of about \$1800 and \$2800 respectively. Ask the average drive-in operator—is \$720 or \$1100 left after film cover the overhead of a drive-in in July? We earnestly believe that these drive-ins lost money the first week of 'Ten Commandments.'

"But, Mr. Chumley, what happened to the 2nd week in Plaistow and Middleboro? We hear that Wednesday, the 8th day, and Thursday, the 9th, were \$64.56 and \$74.50 respectively for Middleboro. What grosses do you have for this 2nd week? You kindly published the first five-day grosses in comparing them to puny Sunday, Monday, Tuesday or Wednesday, Thursday, Friday, Saturday for the most part on lesser pictures off-season.

"I hope you publish the 2nd week grosses as readily and quickly as you did the 1st week's gross for all five drive-ins.

"Recommendation:

"1. If you are a distributor, let exhibitors operate their own theatres (as per the decrees) at their own admission prices.

"2. If you are a drive-in operator and have a competitor, hope and pray that the competitor plays 'Ten Commandments' at its present admission prices.

"Any thinking business man wants to know what profit can be made in the height of the season—not what grosses can be racked up. And I contend that all 5 drive-ins lost money on 'Ten Commandments' in the 2 weeks and in the thousands of dollars, especially when you consider that regular customers were driven away to other entertainment both the first week and more the 2nd week; there is an incalculable loss here. All five drive-ins should have made money on any other pictures these two weeks. So the spread between profit and loss here is in the thousands of dollars. Now, these five must wean back their customers from the opposition and overcome the immeasurable resistance to the raise in prices for adults and the 50¢ for children."

Upon receipt of the foregoing statement, this writer communicated with the Paramount home office and invited Mr. Chumley to comment on Mr. Lider's remarks, but up to press time Mr. Chumley maintained his silence.

The facts and figures cited by Mr. Lider to show why the contrasting grosses cited by Paramount on other of its pictures make for odious comparisons, are indeed interesting and enlightening. There is much food for thought also in Mr. Lider's contention that the profits that might be realized during the first week of the compulsory two-week engagement are wiped out by a disappointing second week, in which case the exhibitor ends up with either nothing or a loss, while Paramount walks off with its assured royalties for every adult and child admitted.

It may be that Paramount will come out with another statement to combat what Mr. Lider has brought out. No matter what the company says, however, the one thing that indicates that its drive-in policy on "Ten Commandments" is not the bonanza it is claimed to be is the fact that the five Massachusetts drive-in theatres attempted to withdraw the picture after the first week of the two-week engagements. After all, it is logical to assume that no exhibitor in his right mind would endeavor to pull a picture that continues to do outstanding, profitable business.

In a letter sent to selected drive-in theatres offering the picture for special engagements, Paramount suggested that, in competitive bidding situations, "the terms you submit to us include a dollar guarantee to help us evaluate your offer and to help assure us of a fair return on this picture." In the light of what has happened on the first drive-in engagements in Massachusetts, and in view of the fact that the picture has been milked of potential patronage in the key indoor theatre engagements, it seems as if it would be more proper if Paramount, in demanding a minimum playing time of two weeks during the prime summer months, should give the outdoor operators a dollar guarantee to assure them of a fair profit on the picture.

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No. 31

PARAMOUNT'S SILENCE

Several weeks ago, when five Massachusetts drive-in theatres decided simultaneously to withdraw "The Ten Commandments" after completing the first week of a scheduled two-week run, the Independent Exhibitors of New England, through Edward W. Lider, its president, charged that the picture had flopped at the box-office.

As reported in these columns last week, the five drive-in theatres ran the picture for a second week after being reminded by Paramount of their contractual obligations. Moreover, Paramount, to dispute Lider's charge that the picture had flopped, claimed that it had done outstanding business and hand-picked two trade paper editors to check the grosses in each of the outdoor theatres during the first five days of the first week and to compare them with the much lower grosses of other Paramount attractions that had played in the same theatres.

In a bulletin that was reproduced in this paper last week, Lider virtually charged Paramount with misrepresentation in the comparative grosses it cited, and he challenged the company to make public the grosses earned in each theatre during the second week. Although it was quick to cite the figures for the first week, Paramount has not accepted Lider's challenge and is remaining silent about the grosses for the second week.

Paramount's silence on this matter aroused our curiosity and we decided to recheck the several publicity releases sent out by the company during the past month concerning the alleged record-breaking business done by the picture in numerous drive-in engagements throughout the country. After a careful check we found that, in every instance, the figures cited for the different engagements concerned only the business done during the first week of each two-week run. At no time has Paramount made public the 2nd week gross of any of these engagements.

Paramount's reluctance to publicize the 2nd week grosses in drive-in engagements lends credence to Lider's contention that the profits that might be realized during the first week of the compulsory two-week runs are wiped out by a disappointing second week, in which case the outdoor operator ends up with either nothing or a loss, while Paramount walks off with its assured "royalty" payments for every adult and child admitted.

To repeat what we said last week, the Paramount sales policy on "Ten Commandments" for drive-in theatres does not appear to be the bonanza it is claimed to be.

ALLIED CAMPAIGN FOR PUBLIC SUPPORT GAINING MOMENTUM

Heeding the call in National Allied's recently published "white paper" for "prompt energetic action by all exhibitors who would save their business and investment," the Allied Theatre Owners of Indiana has formed an Indiana Committee for Enforcement of Motion Picture Decrees, under the chairmanship of Trueman T. Rembusch, the fiery exhibitor leader who has always been in the forefront in all efforts to combat and wipe out abusive producer-distributor practices.

Rembusch's committee is offering "I Am a Man Who Cares" certificates to all exhibitors willing to join the crusade for enforcement of the injunctions against admission price-fixing and discrimination as to availability of pictures and terms as prescribed under the anti-monopoly motion picture decrees handed down by the Courts. Exhibitors who desire such a certificate may obtain one by writing to Mr. Rembusch, Allied Theatre Owners of Indiana, 512 North Illinois St., Indianapolis, Ind.

The committee already has sent to Indiana Congressmen and Senators, as well as to candidates for Congress in the Fall elections, a copy of National Allied's 45-page "white

paper," which is entitled "What the Motion Picture Theatres Mean to You and What You Can do to Save Them." Comments, advice and assistance are being sought to obtain enforcement of the decrees, not only from incumbent Senators and Congressmen, but also from candidates for these offices.

Additionally, the committee shortly will hold regional exhibitor meetings throughout Indiana so that an organized drive will be made, utilizing Allied's "white paper," to inform all Indiana newspapers, service clubs, women's clubs, chambers of commerce and the public just why the theatres in their communities have been relegated to second-class motion picture service as to the bigger and better pictures.

The committee feels confident that, once these groups are informed, they will lend their assistance toward obtaining enforcement of the decrees, thereby securing the protection the Antitrust Division of the Department of Justice is obligated to furnish the public and the smaller independent theatre owners under the terms of these decrees.

Another to take up the fight for a square deal is Milton H. London, president of Allied Theatres of Michigan, who had this to say to his membership in a July 23 organizational bulletin:

"Exhibitor leaders feel certain that subsequent-run and small-town theatres will soon be forced out of business if present trends of film sales policies are allowed to continue.

"It is the considered opinion of competent attorneys that many of these destructive trade practices are illegal under the Federal antitrust laws and the consent decrees. Further that the enforcement of these laws is the function of the Antitrust Division of the Department of Justice. Yet during recent years the Department of Justice has seen fit to ignore every exhibitor complaint of decree violation.

"What then can the exhibitors do? The exhibitors can bring this intolerable situation to the attention of the Congress of the United States, which through its investigative and legislative powers can prevail upon the Attorney General to secure relief for the independent exhibitors through the orderly processes of law enforcement. This is the purpose of the enclosed booklet written by Abram F. Myers, Allied's General Counsel. It states the exhibitor's case clearly, completely, concisely.

"But to achieve its intended purpose the booklet must have the widest possible distribution. It is your job to get this booklet into the hands of your Senators, your Congressman, your newspaper editors, your local boards of trade, chambers of commerce, Rotary, Kiwanis, Lions and similar clubs. Don't be afraid to tell the public that through no fault of yours you are unable to obtain certain attractions for them. Explain to the community leaders, the articulate opinion molders, that restricted, discriminatory, illegal sales policies not only deprive them of the best motion picture entertainment but that if these policies are allowed to close your theatre, then the entire business community will suffer.

"Exhibitors can present this booklet with confidence and pride. In soliciting the support of the public in this matter, you are pointing out the importance of your theatre to the community. You are making friends and allies for yourself and the motion picture industry. No one likes a cry-baby; everyone admires the man who will stand up and fight for his rights.

"Michigan Allied can furnish the names and addresses of your Senators and Congressman and additional copies (within reason) of the enclosed booklet.

"The rest is up to you."

As in Indiana and in Michigan, the other Allied regional associations no doubt are making preparations for an all-out campaign to be conducted by their members in the effort to enlist public support. But the fight for survival is not one

(Continued on back page)

"A Certain Smile" with Rossano Brazzi, Joan Fontaine and Christine Carere

(20th Century-Fox, Sept.; time, 106 min.)

A film of magnificent scenic beauty, enhanced by Cinema-Scope and DeLuxe color, has been fashioned in this picturization of Françoise Sagan's spicy novel about a bitter-sweet affair between a lovely teen-aged French student and a suave, middle-aged married man. The story is somewhat weak dramatically, but on the whole it has enough emotional appeal and charm to put it over well with the general run of adult movie-goers. Christine Carere, a beautiful and talented French actress, plays the misguided young heroine in wistful and charming fashion, and one feels sympathy for her because of the disillusionment and heartbreak she suffers when she comes to the realization that her middle-aged lover looked upon their affair as just another conquest. Rossano Brazzi is most effective, if not sympathetic, as the smooth philanderer who turns her head, and Joan Fontaine comes through with her usual polished performance as his hurt but understanding wife. What makes the story dramatically weak, however, is that there is something unreal and incredible about the characters and the things they do. But a compensating factor is the visual treat one derives from the stunning shots of Paris and the breathtaking scenic views of the French Riviera:—

Christine, a law student at the Sorbonne, is in love with Bradford Dillman, a fellow student, whom she hoped to marry, despite the opposition of his mother. One day Dillman introduces her to Brazzi, his uncle, a handsome man who stirs her with his charm and quite directly lets her know that he is attracted to her. A quarrel with Dillman over their marital plans, coupled with the boredom she feels when she spends a vacation at home with parents who still grieved over a son killed accidentally three years previously, impels Christine to accept an invitation from Brazzi to secretly spend a week with him on the Riviera. They have an idyllic time and she falls hopelessly in love with him. After their holiday, she follows him to Paris, confident that she will have no trouble in winning him away from Joan, his wife. His attitude, however, soon brings her to the cold realization that he no longer cared to continue the affair. Sick with humiliation and shame, she collapses on the street after seeing him make a play for another young girl. Brazzi rushes to her aid takes her home. There, Joan learns the truth about their amorous adventure when Christine, whom she had befriended, tells her how ashamed she is for having hurt her. It all ends with Joan granting Brazzi the forgiveness he seeks, while a wiser and sadder Christine returns to school, cheered by the indication that Dillman, who had spurned her after learning about the affair with his uncle, was prepared to become reconciled with her.

It was produced by Henry Ephron and directed by Jean Negulesco from a screenplay by Frances Goodrich and Albert Hackett. Adult fare.

"China Doll" with Victor Mature and Li Li Hua

(United Artists, August; time, 88 min.)

Set against a 1943 war background in China and based on a miscegenation theme that ends tragically, "China Doll" offers a mixture of romance and sentiment that should go over fairly well with indiscriminating movie-goers. Its story about an American Air Force pilot who falls in love with a Chinese girl and marries her is not too believable, but this deficiency is overcome to a considerable extent by the good acting. Victor Mature is his usual effective self as the morose pilot who finds fleeting happiness, and Li Li Hua is most appealing as the pretty Chinese girl who wins his heart. There are some thrills in the aerial combat sequences and in the climactic bombing raid in which both lovers lose their lives. There is some light comedy here and there:—

Mature, one of the commanding officers at a desolate American air base in China, is morose and sullen, a victim of the deadening effect of endless war. Brusque and unfriendly, he sits apart from his men, who respect his leadership qualities but do not like him. One night, after having too much to drink, Mature gives a handful of bills to an old Chinese man who appeals to him without realizing that, according to custom, he had "bought" Li Li, the old man's daughter, as a housekeeper for a three-month period. When he sobers up, Mature asks Ward Bond, a local priest, to take Li Li off his hands, but Bond persuades him to keep her for the prescribed period in order to aid her family. Mature buys decent clothes for her and she proves to be a beautiful girl. He finds himself attracted to her and one night, while she comforts him during an attack of malaria, they become lovers. He regrets the incident and decides to stay away from her, but, when he learns that she is with

child, he willingly marries her and for the first time in his life is really happy. His joy knows no bounds when a daughter is born to them. One day, while Mature is on a mission, marauding Japanese planes raid the base and Li Li is killed in the bombing. Mature returns and manages to save the baby, but soon after the enemy planes attack again and he, too, loses his life. Years later, the child, who had been cared for by Bond, arrives in the United States where she is welcomed and adopted by friends of her dead parents.

It was produced and directed by Frank Borzage from a screenplay by Kitty Buhler, based on a story by James Benson Nablo and Thomas F. Kelly. Family.

"It! The Terror from Beyond Space" with Marshall Thompson

(United Artists, August; time, 68 min.)

If science-fiction thrillers are acceptable to your patrons, this one should satisfy them, for it is an above-average program picture of its kind. Actually, the format of the story is no different from countless other pictures in which a hideous monster goes on a murderous and destructive rampage, but what sets this one apart is the fact that the story is set in 1972 and all the action takes place within the confines of a gigantic spaceship returning from Mars, where the monster had stolen aboard. It is far-fetched stuff, of course, but those who are easily thrilled and horrified should get more than their fill from the nightmare trip experienced by the spaceship's crew members:—

When the first spaceship ever to reach Mars fails to return to the United States, a second spaceship lands on the planet successfully and its army crew discovers that Marshall Thompson is the sole survivor. Thompson, who had commanded the first spaceship, informs his rescuers that a mysterious creature had killed his crew, but all believe that he had committed the killings to keep the food supplies for himself. Shortly after the spaceship starts its long voyage back to earth, the hideous monster spoken of by Thompson emerges from the bowels of the ship and kills two of the crew members. All compartment doors are immediately bolted to trap the monster, but he breaks through the steel barricades as if they were paper and continues his murderous rampage. Even the blinding force of the spaceship's atomic pile is not enough to stop him. Just when all seems lost and the surviving crew members wait for total disaster, the commander realizes that the creature cannot live without oxygen. He orders every one to don their oxygen-filled space suits and allows the oxygen in the ship to escape into outer space. This move has the desired result in that the monster suffocates to death while gasping for air. The nightmare over, the crew guides the spaceship safely back to earth.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Jerome Bixby.

Not for small children.

"Buchanan Rides Alone" with Randolph Scott

(Columbia, August; time, 78 min.)

A good Randolph Scott western, photographed in what is labeled as Columbia color. The story, which has Scott becoming involved in the nefarious machinations of several crooked brothers who control a border town, has more twists and turns than most western plots, but it has been presented in an intriguing manner and holds one's attention well from start to finish. The action fans in particular should find it satisfying, for it is loaded throughout with plentiful chases, shootings and fistcuffs. The acting is competent, with Scott contributing a characteristic performance as a fearless stranger who defies the villains and risks his own life to come to the aid of a victimized young Mexican. All in all, it shapes up as a sturdy outdoor offering:—

Having earned \$2,000 for fighting in a Mexican revolution, Scott stops off in a California border town while en route to his home in Texas. There, he soon learns that the town is under the complete domination of three brothers—Tol Avery, a crooked judge; Barry Kelley, an equally crooked sheriff; and Peter Whitney, who operated the only hotel in town. Aware that Kelley used his badge to fleece travelers, Scott manages to keep his money hidden. While Scott has dinner in a saloon, Manuel Rojas, a young Mexican, rushes in and kills William Leslie, the judge's son, for criminally assaulting his sister. Scott rushes to Rojas' aid when he is treated cruelly by a deputy sheriff and, as a result, he, too, is arrested and accused of complicity in the murder. The sheriff makes immediate plans to hang both men, but the judge, who was a candidate for Senator, deems it wise to give them a "fair" trial. The jury frees Scott but sentences Rojas to hang. The sheriff, keeping

Scott's money, has him escorted out of town by two deputies who had been instructed to kill him, but one of them proves friendly to Scott and kills the other deputy instead. Meanwhile the crooked judge makes a deal with Rojas' family to release him for \$50,000, and the sheriff, learning of this, decides to doublecross the judge to get the money for himself. He arranges with two henchmen to hide Rojas in a isolated cabin, but they meet up with Scott who succeeds in freeing the young Mexican. In the complicated events that follow, both Scott and Rojas are recaptured, but the dirty work between the judge and the sheriff for possession of Rojas and the ransom money leads to a showdown battle in which the opposing crooked forces wipe each other out, enabling both Scott and Rojas to regain their freedom and recover their money.

It was produced by Harry Joe Brown and directed by Budd Boetticher from a screen play by Charles Lang, based on the novel "The Name's Buchanan," by Jonas Ward. Family.

"Gunsmoke in Tuscon" with Mark Stevens, Forrest Tucker and Gale Robbins

(Allied Artists, Aug. 25; time, 79 min.)

Enhanced by CinemaScope and DeLuxe color, "Gunsmoke in Tuscon" is a fairly good western melodrama that ought to prove acceptable in situations that favor such pictures. There is nothing unusual about the story, which pits a good brother against a bad brother, but it moves along at a steady pace and its ingredients of suspense and excitement should please the action fans. Moreover, it has good direction and acting, and effective dramatic situations. The outdoor backgrounds are fascinating:—

After their father is hung for horse-stealing, Mark Stevens and Forrest Tucker, his elder brother, follow completely different paths as they grow up. Stevens becomes an outlaw, while Tucker becomes first a sheriff and then a marshal in the Arizona Territory. Tucker, ambitious and righteous, sends his brother to jail. Upon being released, Stevens resumes a love affair with Gale Robbins and starts rustling horses for a Tuscon cattle baron. When the cattle baron dies, Vaughn Taylor wants to succeed to his importance and wealth. This desire brings him into conflict with Stevens, for each wanted the fertile grazing soil of the Santa Cruz Basin, which was sought also by newly-settled farmers led by Kevin Hagen. Stevens decides to let the farmers battle it out with Taylor and then move in to take over himself. But Hagen, a man of great goodness, is an example to Stevens. As a result, he sides with the farmers and kills Taylor in a gun battle, saving his brother's life in the process. Stevens now realizes that Gail Kobe, a girl who truly loved him, is not the woman for a man of his kind. He turns instead to Gale, now Taylor's widow, who had been wounded in the battle, and carries her off in his arms.

William D. Coates produced it and Thomas Carr directed it from a screenplay by Paul Leslie Peil and Robert Joseph. Family.

"Andy Hardy Comes Home" with Mickey Rooney

(MGM, August; time, 80 min.)

Fine family entertainment is offered in this comedy-drama, which should firmly reestablish the "Andy Hardy" series, for, though it is up to date in story, characterizations and background, it retains the same heart-warming human-interest quality that struck a responsive chord in millions of movie-goers between 1938 and 1946. Mickey Rooney, always a reliable troupier, recreates his role of Andy Hardy in highly entertaining style, giving the characterization a dignity and reserve that is in keeping with a man who is a young lawyer and has a wife and two children, yet retaining all the spirited characteristics with which he was endowed as a youth. Fay Holden, Sara Haden and Cecilia Parker are among the others in the cast who recreate their original characterizations, and all do their utmost to put this first picture of the reestablished series over. Teddy Rooney, Mickey's eight-year-old son, is most competent and natural in the role of Andy Hardy, Jr. Worked into the pleasing story are several nostalgic flashbacks from the older Hardy pictures in which Rooney is shown cavorting with Judy Garland, Esther Williams and Lana Turner.

Briefly, the story has Rooney, a young lawyer employed by a west coast aircraft firm, returning to his home town of Carvel for the purpose of setting up a branch manufacturing plant, which he believed would be a boon to the town. After receiving a warm welcome from his family and old friends, Rooney negotiates the purchase of a suitable land site from Vaughn Taylor, a local real estate man. But

when the time comes to close the deal, Taylor doubles the agreed price and offers Rooney a bribe to accept it in behalf of his firm. Rooney declines the bribe and denounces Taylor for his tactics. He then makes a deal to buy a tract of land owned by Joey Foreman, an old pal. Taylor, incensed by this turn of events, starts a campaign to discredit Rooney and to keep the plant from being built lest it draw an undesirable element to the town. He succeeds in building up strong opposition to the idea and a meeting of the town council is called to decide the issue. There, Taylor and his supporters make out a strong case against the building of a plant and accuse Rooney of ulterior motives. Rooney, attending the meeting, is given the privilege to be heard and, in a moving speech, he points out the benefits that would come to the town if the plant is built. But he leaves the meeting convinced that the council will reject his plea, and makes plans to return to his home in California together with Patricia Breslin, his wife, and their two children. Before he can depart, however, the townspeople, headed by the mayor, gather in front of his family home and inform him that the building of the plant had been approved. Moreover, they make sure that he remains in town by inducing him to accept a judgeship and sit on the bench once occupied by his late father.

It was produced by Red Doff and directed by Howard W. Koch from a screenplay by Edward Everett Hutshing and Robert Morris Donley.

SHOR DEMANDS D OF J ACTION

(Continued from back page)

and that various representatives of your department had, from time to time, indicated to Congress various dangers inherent in the price fixing aspects of the so-called fair trade laws.

"It appears from what I read in the trade papers, that in spite of the fact that the above method of licensing 'Ten Commandments' is a flagrant attempt at price fixing, by requiring the drive-ins to charge a particular price of admission, not only for adults but also for children who in the past they had been admitting free, your Department has indicated that it sees nothing wrong or illegal in the method pursued by Paramount. I certainly hope that the trade papers have either misquoted or misunderstood the attitude of your Department. If you condone Paramount's method of price fixing, what is to prevent every distributor from fixing the price of every motion picture that must be charged by an exhibitor, by substituting for a percentage of the gross of specified admission prices, the requirement that the exhibitors pay a specific amount per adult and per child which comes out exactly as the same percentage of the gross at the specified admission price. Surely such subterfuges cannot be countenanced by the courts if brought to judicial attention.

"As might be expected one of the results of this price fixing is that there has been a serious restraint in trade because practically none of the successful or prestige drive-in theatres have been willing to play the picture on Paramount's dictated play basis, and the only drive-ins that have been willing to play the picture on such terms have been the unsuccessful or fringe operators, as for example, the Frontier Drive-In Theatre which is under water a great deal of the time and the Holiday Theatre at Hamilton, Ohio, which is behind all theatres and usually plays triple or quadruple bills, or the Milford or Mt. Healthy drive-ins in the Cincinnati area. As yet, none of the better drive-ins in the Cincinnati area has bought the picture. In fact, the Twin Drive-In Theatre has been offered an exclusive run of the picture if they would only take it on Paramount's terms, but the Twin Drive-In Theatre to date has refused.

"Based on correspondence with your predecessor, Judge Barnes, when the matter of price fixing in the 'Petr Pan' and 'Han Christian Andersen' cases came up, I know I could sign a contract for the Twin Drive-In Theatre involving Paramount's price fixing, and then with complete legal impunity refuse to comply with it, even though initially I could be in collusion with the distributor for having signed the contract. Certainly I should not be put into the position of being required to collude in a violation of the anti-trust laws and then be embarrassed by having to repudiate the contract on the ground of illegality.

"I urgently request that you take immediate steps to stop this price fixing by Paramount and please advise me as soon as possible what action your department will take.

"I insist on having a reply to my requests dated May 2, 1958 and May 20, 1958 in which I wanted to know what are the rights of the independent exhibitor under the decree."

that concerns Allied members alone; it concerns every exhibitor who is being discriminated against by sales policies that deliberately delay availabilities, arbitrarily destroy established runs, force bidding between non-competitive theatres and fix admission prices, thus denying to him the right to play top pictures while they are reasonably new and fresh at terms that will permit him to charge admission prices that are within his patrons' means.

The Allied booklet referred to is a masterpiece from the viewpoint of presenting the facts concerning the reasons why many theatres have lost prestige and good will, and have been and are being forced out of business. Every exhibitor should have a copy in his possession, for, in seeking to induce fellow businessmen and prominent citizens in his community to support his fight for existence, he could not present the facts more clearly or eloquently than they are presented in this booklet. If you have any trouble obtaining a copy, drop a line to this paper and we will endeavor to have one forwarded to you.

Get busy at once in bringing your plight to the attention of the influential people in your community, and persuade them to swamp their Senators and Congressmen with letters. It is rare that a legislator will act deaf to appeals from his constituents.

It should not be necessary to urge you to take prompt, energetic action, for on such action depends the safety of your investment and the security of your future in the business.

SHOR DEMANDS D OF J ACTION AGAINST PARAMOUNT

Rube Shor, the Cincinnati exhibitor leader and former president of National Allied, has sent to this paper the copy of a July 25 letter mailed to Victor R. Hansen, head of the Antitrust Division of the Department of Justice, stating that it represents his answer to Paramount on its policy of collecting a specific royalty per person admitted in connection with drive-in engagements of "The Ten Commandments." Pointing out that Leonard Kaufman, of Paramount's legal department, has stated that the Department of Justice had passed upon this royalty idea based upon a similar policy in connection with the exhibition of "Peter Pan" and "Hans Christian Andersen," in which he (Shor) was involved, Shor charges that he knows this "not to be a fact." His letter to Hansen follows:

"While, no doubt, you are not pleased to hear from me as in the past most of my communications to you have not produced responses which indicated that you were delighted to receive them, I feel it is necessary to call your attention to what I believe even the Department of Justice will consider a violation of the anti-trust laws. I have reference to the manner in which Paramount is attempting to force drive-in theatres to fix admission prices on the picture 'Ten Commandments.'

"Although 'Ten Commandments' was shown on subsequent run in conventional theatres throughout the country at the price of \$1.25 for adults and 50c for children under licensing contracts which in the Cincinnati area gave Paramount 60% of the gross for the first week and 50% for the second, and I have heard, even larger percentages in other communities, the Department of Justice did not intervene in spite of the unusual uniformity in the admission price charged, although in many of the theatres in which this uniform price was charged the ordinary admission price was quite different. That these were fixed prices I know from my own experience at the Westwood Theatre in Cincinnati, Ohio. In Cincinnati, Ohio, Paramount let it definitely be known that unless theatres would agree to charge \$1.25 for adults and 50c for children, Paramount would not license the 'Ten Commandments' to be shown at such theatre, and, of course, the film rental charged was 60% of the gross for the first week and 50% for the second.

"In spite of the fact that the Twin Drive-in Theatre is the largest grossing theatre in Cincinnati, including even the downtown theatres, and plays either first runs or earliest subsequent runs, Paramount never offered the picture to the Twin Drive-In nor gave it an opportunity to play the picture, although many requests were made for the picture while the picture played on subsequent runs in Cincinnati. The picture played nineteen weeks on first run in downtown Cincinnati from December 21, 1956 to May 7, 1957. It opened on second run in arbitrarily chosen conventional houses in the suburbs on July 24, 1957. It was replayed in some suburban conventional theatres on December 20, 1957. It was given sole playing time at the Monte Vista (conventional) Theatre on March 30, 1958. Mind you, Paramount

Pictures had agreed to play its pictures on a twenty-one day availability in the better (and some not so good) suburban houses and drive-in theatres. In spite of this agreement the first suburban run did not start until eleven weeks after closing downtown, and then was confined to a few houses excluding many of the regular twenty-one day houses and all the drive-ins. The second suburban run was likewise restricted and did not begin until more than a year and a half after closing downtown. The third suburban run was restricted to only one suburban house and was almost two years after downtown with drive-ins still excluded. The fact that the picture is now being first offered to the drive-in theatres indicates the most unreasonable clearance in the history of motion picture business.

"To make matters worse, however, Paramount is attempting to fix admission prices charged by the drive-in theatres in a compulsory fashion by use of what, no doubt, Paramount considers a very cute trick. The Paramount form of contract offered to the drive-in theatres for the picture charges a fixed amount per person for all over twelve years of age, calling such amount a 'royalty,' and another fixed amount per person called a 'royalty' for all persons under twelve for the first week, and different amounts per person of each class for the second week. I have in my possession forms of contract submitted by Paramount for the Twin Drive-In Theatre in Cincinnati, Ohio, The Valley, Ramona and Holiday Drive-In Theatres in Hamilton, Ohio, and the Owens and Frontier Drive-In Theatres in Charleston, W. Va., the Valley Drive-In Theatre at St. Albans, W. Va., and the Trail Drive-In Theatre at Belle, West Virginia.

"It is apparent that all these contracts in effect require the drive-in theatres to charge the equivalent of \$1.25 per person for individuals over twelve years of age and 50c per person for individuals under twelve years of age, depending on whether there is or is not a local tax, and insure Paramount's getting 60% of the gross the first week and 50% of gross the second week. Thus, for example, at the Twin Drive-In Theatre at Cincinnati, Ohio, Paramount makes the charge of 68c per person for those over twelve years of age and 30c per person for those under twelve years of age the first week and the second week 57c per person for those over twelve years of age and 25c per person for those under twelve years of age. These figures clearly show that it is the exact equivalent for the first week of 60% of \$1.25 less Federal and local admission taxes for persons over twelve years of age and 60% of 50c per person for children under twelve years of age (there being no admission taxes on 50c admissions); and for the second week 50% of \$1.25 for those over twelve years of age, deducting the Federal and local admission taxes, and 50% of 50c per person under twelve.

"The fact that this is definitely price fixing without a doubt is made conclusive by the fact that Paramount knows that the drive-in theatres do not charge admission for children under twelve at all, yet Paramount is requiring the theatres to make this charge for children under twelve.

"It hardly seems right that the burden should be placed on me, an individual citizen and operator of a theatre to fight the battle of the antitrust laws for the benefit of the public and the exhibiting industry generally when the Department of Justice is required by law to undertake that function. When your predecessor, Judge Barnes, was head of the antitrust division, the 'Peter Pan' 'Hans Christian Andersen' price fixing efforts occurred. At that time I defied the distributors and refused to fix the price of admission in spite of the devices they attempted to use at that time to accomplish the same result. I was threatened by them, but I, nevertheless, challenged them to bring suit, which of course, they did not do, as they knew they could not win in Court. At that time, unfortunately, I received no support from the Department of Justice.

"My attorney advises me that the mere fact that a motion picture is copyrighted, gives it no greater protection under the anti-trust laws than if it were not copyrighted, and there are a number of cases in which the Supreme Court and the Federal Courts have held that the owner of a patent cannot use the exclusive control which the patentee holds over the patented invention to fix the price to be charged for the article by licensees or otherwise to violate the anti-trust laws. I know from reading decisions of the Supreme Court as a layman myself, the Supreme Court does not countenance price fixing with respect to the price to be charged by exhibitors insofar as motion picture distributors are concerned. I noticed just recently in the papers that your very department frowned on the efforts of the auto industry to fix prices,

(Continued on inside page)

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MORE ON ALLIED'S "WHITE PAPER" CAMPAIGN

That there is strong public and exhibitor interest in National Allied's movement to save theatres from being forced out of business is evidenced by the fact that a second printing of its recently issued "white paper" has become necessary.

According to Abram F. Myers, Allied's board chairman and general counsel, the first printing has been exhausted and more than twice the original quantity has been ordered for the second printing. Moreover, the type is being saved for additional later printings. Myers reports that the demand for copies is coming, not only from Allied members, but also from other exhibitors as well as individual business men, local chambers of commerce and other groups. "Organizations we never heard of write in for copies to distribute to their members," he declared.

On the organized exhibitor front, arrangements are being made for regional meetings in principal cities throughout the country to whip up exhibitor action.

An idea of what is meant by such exhibitor action can be gleaned from the announcement made this week by Wisconsin Allied that it will hold state-wide "protest meetings" in an all-out campaign to bring the plight of the exhibitors to elected officials and candidates for office on both the state and national levels.

As jointly announced by Edward E. Johnson, the organization's president, and Ben D. Marcus, chairman of the board, the Wisconsin Allied plan includes the following:

1. Allied's "white paper," accompanied by a letter signed by Johnson and Marcus, has been sent to all legislators.

2. Each exhibitor is to write a letter to his Senators and Congressmen telling them in his own way the condition of his business and what the legislator can do to help him.

3. On the state level, both the Governor and the Attorney General have been contacted personally and given a copy of the "white paper" with a complete explanation of how they could assist the exhibitors in their state.

4. All candidates for office on both the state and national levels will receive a letter and a copy of the "white paper."

5. The "kick-off" for the state-wide protest meetings will be held in Green Bay, Madison and Milwaukee as soon as the legislators return from Washington. These meetings are to be attended by all the

exhibitors in the respective areas. Republican Senators, Congressmen and candidates will be invited to attend the Green Bay meeting, and their Democratic counterparts will be invited to attend the Madison meeting. Two separate meetings will be held in Milwaukee to accommodate both parties.

6. On the grass roots level, a protest meeting will be held in the home town of each Congressman, attended by the legislator, exhibitors, influential business men, local chambers of commerce and civic clubs.

7. Each exhibitor will be supplied with enough copies of the "white paper" to cover all radio and television stations, as well as newspapers in their areas, and Wisconsin Allied will prepare a series of press releases for submission by the exhibitors to the news editors of these mediums so that they may inform the public of the plight of the local motion picture theatre as it pertains to the problems outlined in the "white paper."

8. Following the protest meetings and news coverage, the fight will be carried to the theatre patrons by solicitation of their signatures on properly worded petitions that will express their disappointment in being deprived of the privilege of seeing certain big attractions, and having to pay increased admission prices to see the really worthwhile pictures. Moreover, the petitioners will protest the delayed release of current movies in their communities. The petitions signed in each district will be forwarded to the appropriate Congressman.

The Wisconsin Allied Emergency Defense Committee will spearhead and supervise the state-wide campaign.

The thoroughness of the Wisconsin Allied campaign no doubt will be duplicated by most if not all the other Allied regional units. These campaigns, coupled with the enthusiastic support that is being given to the movement by non-Allied members, will raise such a strong clamor for relief that it is sure to make a deep impression on Senators and Congressmen from all parts of the nation. All this should lead to the desired and necessary Congressional investigation after the new Congress convenes in January.

APPRECIATION FROM A READER

To the Editor:

Your coverage of the "Ten Commandments" dispute both this past week and the week before has done a great service to all theatres everywhere for which we all owe you our gratitude.—Edward W. Lider, president, Independent Exhibitors of New England, Boston, Mass.

**"Me and the Colonel" with Danny Kaye,
Curt Jurgens and Nicole Maurey**
(Columbia, September; time, 109 min.)

A very good comedy-drama, but its appeal will be limited. Based on the successful Broadway stage play, "Jacobowsky and the Colonel," the story takes place in France in 1940 and casts Danny Kaye as a mild-mannered but resourceful Polish Jew who finds himself helplessly thrown together with Curt Jurgens, an arrogant and pompous anti-Semitic Polish officer, as they flee from Paris to escape capture by the advancing Germans. The depiction of their hazardous adventures makes for a highly entertaining mixture of excitement, suspense, comedy and pathos, with the accent on the comedy. Its box-office chances, however, will depend heavily on the drawing power of Kaye, for as an entertainment it appears to be one that will appeal primarily to the more discriminating picture-goers in large cities, where the subtle dialogue and sly wit will best be appreciated. Kaye does an excellent job as the cultured, philosophical Polish Jew, but the role is far different from anything he has ever done and may disappoint those who will anticipate his usual broad comedy antics. Jurgens, too, does fine work as the prejudiced Colonel who eventually gains admiration and respect for Kaye after he cleverly extricates him from difficult situations. Nicole Maurey is attractive as Jurgens' mistress, and Akim Tamiroff is amusing as his orderly. The photography is good:—

As Nazi panzer units sweep toward Paris in 1940, Kaye finds it expedient to leave the beleaguered city and, under circumstances provoked by himself, flees together with Jurgens, who had been ordered to join the Polish government-in-exile in England. With amazing guile, Kaye procures a Rolls-Royce and a small quantity of gasoline, and the flight begins. Tamiroff, Jurgens' orderly, goes along. Instead of driving south, however, Jurgens' heads first into the advancing German lines to pick up Nicole, his beautiful mistress. This rescue is carried off successfully, thanks to Kaye's cleverness in hoodwinking the Nazis. Nicole is awed by Kaye's resourcefulness and is drawn to him, much to Jurgens' astonishment and discomfiture. When the four stop at a crowded village, Kaye obtains an ancient castle for their exclusive use by telling the caretaker a lie. This delights Nicole, and Jurgens, jealously fearing that he will lose her to Kaye, challenges him to a duel that ends in a wine cellar, where they both get drunk. Before Jurgens sobers up, German troops occupy the castle and once again the clever Kaye hoodwinks the Nazis to a point where he and the others are set free. In the events that follow, Jurgens softens toward Kaye and gains a new respect for his quiet courage. Just as they reach a coastal town where Jurgens was to board a British submarine, the Germans arrest Kaye in the hope that, through him, they will nab Jurgens. Kaye refuses to talk, and Jurgens, learning of his plight, goes to his rescue. Both manage to outwit the pursuing Germans, and it ends with Jurgens insisting that Kaye accompany him to the safety of England aboard the submarine, while Nicole tearfully remains behind to await their hoped for return.

It was produced by William Goetz and directed by Peter Glenville from a screenplay by S. N. Behrman and George Froeschel, based on the original play by Franz Werfel.

Adult fare.

**"The Hunters" with Robert Mitchum,
Robert Wagner, May Britt and Richard Egan**
(20th Century-Fox, September; time, 108 min.)

The vast majority of movie-goers of both sexes should get ample satisfaction out of this well-made war melodrama, which centers around the exploits of U.S. Air Force jet pilots in the Korean conflict. Photographed in CinemaScope and DeLuxe color, the story itself is not unusual, but its ingredients of explosive action, romantic triangle complications and personal conflicts and herosim, are presented in an exciting and interesting manner, thanks to the competent direction and acting. The aerial photography is particularly noteworthy. The extraordinary shots of jet planes in coordinated flight are breathtaking in their magnificence,

and the combat sequences, into which sensational library shots of actual dog fights between jet planes have been cleverly edited into the staged action, are highly thrilling. The well known cast names should help to make this a substantial box-office grosser:—

Robert Mitchum, a World War II ace, is ordered to active duty in Korea with a jet fighter group commanded by Richard Egan, an old war buddy. At an officers' club, Mitchum meets Lee Philips, a pilot on duty with the same outfit, who was addicted to drink because of cowardice and fear. He meets also May Britt, Philips' neglected wife, and in subsequent meetings becomes romantically entangled with her without hiding it from Philips. During one of the many fierce dog fights with enemy jets, Philips' plane is hit and he parachutes into enemy territory. Mitchum, disregarding his own safety, crash lands his plane to go to Philips' rescue. At this point he is joined by Robert Wagner, a brash young pilot, who had disregarded orders to return to the base and who had been shot down while trying to protect Mitchum and Philips from enemy patrols. Although handicapped by the injured Philips, Mitchum and Wagner eventually make their way to safety, but not before a harrowing five-day ordeal during which they take refuge in an abandoned mission and are aided by a family of Korean Christians, who sacrifice their lives to protect the three Americans from being captured by an enemy patrol. Later at a military hospital in Japan, May visits both Mitchum and her husband. There, Philips makes it clear that his experience had changed him and he begs May to start life anew with him. She happily accepts the attempt at a reconciliation and bids farewell to the understanding Mitchum.

It was produced and directed by Dick Powell from a screenplay by Wendell Mayes, based on the novel by James Salter.

Family.

**"Once Upon a Horse" with Dan Rowan,
Dick Martin and Martha Hyer**
(Univ.-Int'l, Sept.; time, 85 min.)

This overlong slapstick western farce marks the motion picture debut of Dan Rowan and Dick Martin, a comedy team familiar to nightclub and TV audiences. Unfortunately, it is a most inauspicious start, for, with the exception of a rare good gag here and there, their efforts to make one laugh are too forced to be funny. The result is a dull slapstick entertainment that might amuse children but will leave their elders cold. Aside from the fact that many of the gags are not too comical, they are made even duller by being repeated and dragged out far beyond their meager worth. At best, the picture belongs on the lower-half of a mid-week double-bill. The black-and-white CinemaScope photography is good:—

Rowan and Martin, two luckless cowpokes, decide to turn cattle rustlers and steal 200 head from a ranch owned by Martha Hyer, a curvaceous beauty, who controlled practically everything in the town of Empty Cup, Colorado. When they learn that the cattle is worth less than it costs to feed them, they attempt to ditch the steers, but this move is foiled by Lief Erickson, the sheriff, who refuses to believe them when they confess that they stole the herd, because he could not imagine any one being so stupid. In desperation, the two boys rob Martha's safe, but they find themselves unable to spend any of the money because Erickson knew that they had arrived in town broke. This compels them to return the loot, and they arrange to buy feed from Martha on credit. Hopelessly in debt, the decide to skip town by running off with a train. The locomotive runs off the track and practically destroys the town, landing the boys in jail. They languish there until Martha secures their release upon their promise to work off the debt, but they owe her so much money that they virtually become her lifetime slaves. It all ends on a happy note when Rowan marries Martha, while Martin weds Nita Talbot, a dance-hall girl.

It was produced and directed by Hal Kanter, who also wrote the screenplay, based on a story by Henry Gregor Felsen.

Family.

"The Defiant Ones" with Tony Curtis and Sidney Poitier

(United Artists, August; time, 97 min.)

Producer-director Stanley Kramer has fashioned an unusual and truly powerful human drama in "The Defiant Ones," which centers around a relentless manhunt for two convicts, one white and the other Negro, who escape from a Southern chain gang shackled to each other and who are forced to cooperate to make good their escape, despite the intense racial hatred each feels for the other. It is not a pleasant picture, for the action is grim and frequently violent, but it has been superbly directed and acted, and, without preachment, offers an eloquent message on tolerance and the brotherhood of man. The wide critical acclaim the picture no doubt will receive, coupled with favorable word-of-mouth recommendations, should build it into an important box-office attraction in most situations, with the probable exception of the South, where its controversial theme undoubtedly will meet with strong public opposition. Brilliant acting jobs are turned in by both Sidney Poitier and Tony Curtis in the principal roles. Poitier, incidentally, was awarded the top prize at the Berlin Film Festival for his performance. As for Curtis, he reaches new and surprising heights as an actor. The other cast members, too, contribute compelling characterizations, helping to make this a picture that unquestionably will figure as a contender for Academy Awards. The camera work is excellent:—

Linked together by a four-foot chain, Curtis and Poitier escape from a chain gang when a truck carrying prisoners crashes on a rain-swept highway. Although bitterly antagonistic because they hate the color of each other's skin, they head north through swamps to get to a railroad freight line some 60 miles distant. This gives them a 12-hour start on Sheriff Theodore Bikel, who headed a well-armed posse of State Troopers commanded by Charles McGraw, and civilians led by Whit Bissell. McGraw wants to take the prisoners dead or alive, but Bikel, a humane fellow, orders the dogs kept leashed and warns the men about using their guns. Meanwhile the hatred between the two fugitives grows more intense as they struggle cross-country and overcome all sorts of obstacles. Needing food, they break into a store in a small settlement only to be captured by the townspeople. They are saved from a lynching by Lon Chaney, Jr., who himself had once been a chain gang prisoner, and who sets them free after they are put in jail. They resume their flight with the posse close behind and eventually manage to find refuge in an isolated cabin occupied by Cara Williams and her 11-year-old boy. She feeds them, gives them tools to break their chains, and nurses Curtis when he becomes feverish from his wrist wounds. Cara, who had been abandoned by her husband, arranges to go away with Curtis in her car and gets rid of Poitier by directing him to a shortcut through a swamp. Later, when she informs Curtis that she had sent Poitier to a sure death in quicksand, he pushes her aside, and despite being shot by her boy, rushes to Poitier's rescue. He finds him unharmed and they head together toward the railroad on high ground, with the posse only minutes behind them. Weakened by loss of blood, Curtis is unable to swing aboard a passing freight train, Poitier, refusing to abandon him, jumps off. When the sheriff catches up to them, he finds the unconscious Curtis cradled in Poitier's arms.

It was produced and directed by Stanley Kramer from a screenplay by Nathan E. Douglas and Harold Jacob Smith. Best suited for mature audiences.

"The Reluctant Debutante" with Rex Harrison, Kay Kendall and John Saxon

(MGM, August; time, 94 min.)

Photographed in CinemaScope and Metrocolor, "The Reluctant Debutante" is a gay and witty drawing room comedy-farce that pokes satirical fun at the practice of introducing 17-year-old girls to high society. It is a richly mounted production, set against a fashionable London background, and it centers around the amusing problems and complications that arise when Rex Harrison and Kay Kendall, as newlyweds, undertake to introduce Harrison's daughter by

a former marriage to London society. The story itself is lightweight and it tends to drag a bit in spots, but on the whole it keeps one laughing throughout, thanks mainly to the funny scatterbrain antics of Miss Kendall, who employs all sorts of sly tricks to find suitable escorts for Sandra Dee, her reluctant stepdaughter, only to become mortified when she falls in love with John Saxon, a lowly American, who proves to be a drummer in a band. Her unsuccessful efforts to break up this romance provokes many laughs. Peter Myers, as a stuffy young Britisher, and Angela Lansbury, as Miss Kendall's taklative social rival, contribute highly comical characterizations. The color photography is tops:—

Reared in the United States, Sandra comes to London to visit Harrison, her father, and Kay, is new wife, arriving at the height of the debutante season. Impressed with Sandra's beauty and determined to keep pace with Angela, whose daughter (Diane Clare) was making her debut, Kay announced that Sandra, too, will be among the London debutantes. Harrison, taken by surprise, goes along with the whim. Sandra herself is indifferent to the idea but it becomes the most important event in Kay's life. Sandra's seeming indifference to eligible young men concerns Kay, and she has a daily headache finding a suitable escort for her to the various presentation balls. She becomes highly disturbed when Sandra meets and displays a genuine fondness for Saxon. Kay, instead, has her eye on Myers as a proper match for Sandra and is determined to outwit Angela, who, too, had earmarked Myers for her daughter. In a mixup deliberately engineered by Angela, Kay invites Saxon to escort Sandra to one of the balls and this move serves only to further their romance. In the whacky events that follow, Kay tries desperately to put an end to the romance and gets half-hearted support from an uncooperative Harrison. It all ends happily, however, when it is discovered that Saxon had become an Italian Count, a title bestowed upon him by the death of an uncle, thus making him the choicest catch of the season.

It was produced by Pandro S. Berman and directed by Vincente Minnelli from a screenplay by William Douglas Home, based on his own stage play.

Family.

SKOURAS TAKES THE LEAD AGAIN

Exhibitor leaders everywhere are rightly applauding Spyros P. Skouras, president of 20th Century-Fox, for his decision to release in October "The Barbarian and the Geisha," starring John Wayne, in a normal, orderly distribution pattern rather than on a hard-ticket roadshow basis as originally planned.

Typical of the comments is a letter sent this week to Skouras by Ernest G. Stellings, president of the Theatre Owners of America, who had this to say, in part:

"This decision, in which I am sure Alex Harrison participated, warrants the congratulations of all exhibition, because it insures theatres that they will have a major film available to them in the near future. It is a step which is another manifestation of the leadership you and 20th Century-Fox have long given to our industry.

"I would like you to know that TOA intends to bring this decision rightly to the attention of its members, and urge that they play this picture behind a major exploitation and promotion effort. This is the one way exhibition can dramatically show—in support of your decision—that a major film, properly handled under normal release procedure, can earn more than under a restrictive hard-ticket roadshow policy that would make it available only to a limited number of theatres. We shall do all within our power to get this support from our members."

Since the picture has not yet been made available for reviews, this paper is in no position to pass judgment on its worth, but assuming that it is of roadshow caliber, we heartily join in the congratulations being showered on Mr. Skouras and also urge the exhibitors to get behind the picture in a big way to provide positive proof that greater benefits can be derived by both the exhibitor and the producer-distributor if a "blockbuster" is made available to the great mass of moviegoers under an orderly distribution pattern.

"The Fiend Who Walked the West" with Hugh O'Brian and Robert Evans

(20th Century-Fox, August; time, 101 min.)

"The Fiend Who Walked the West" is indeed an intriguing title that lends itself to exploitation and it should help this picture to do surprisingly well at the box-office, particularly since the huge campaign 20th-Fox is putting behind it is designed to attract both the western and horror fans. As an entertainment it is a fairly gripping remake of "Kiss of Death," the 1947 gangster picture that zoomed Richard Widmark to stardom because of his portrayal as a cold-blooded hoodlum and killer, except that the story has been given a western setting. Robert Evans plays the homicidal maniac effectively in this version, and the horrendous methods he employs to dispose of his victims certainly are fiendish. There is considerable suspense in the grim story and much of the action is brutal and cruel. Hugh O'Brian, who has become highly popular as TV's "Wyatt Earp," turns in a fine performance as a luckless lawbreaker who cooperates with the authorities in an effort to bring the murderous Evans to justice. The black-and-white CinemaScope photography is first-rate:—

Needing money to support his family on their small ranch, O'Brian joins a trio of desperados in robbing a bank. He gets caught while the others escape. Sent to jail, he keeps silent about the identity of his cohorts in the belief that they will share the loot with his family. O'Brian's cellmate proves to be Evans, a strangely ominous man completing a 90-day sentence, who slyly poisons to death a prisoner who had manhandled him. In a conversation with Evans, O'Brian lets slip the name of one of his cohorts. Upon being released, Evans goes to the robber's home, brutally kills him and his mother, and sets fire to the place after finding the hidden bank loot. He then visits Linda Cristal, O'Brian's pregnant wife, and frightens her into a miscarriage after crudely suggesting that he move in with her. Later, he shows up in town with Dolores Michaels, whom he had acquired as a mistress and whom he mistreats sadistically. Stephen McNally, the sheriff, becomes suspicious of his wealth and questions him. He gives a surly answer and is slapped by a deputy. Shortly thereafter Evans kills the deputy. McNally suspects Evans of this and the other murders but is unable to prove it. To apprehend him, he makes a deal with O'Brian whereby the latter is permitted to escape from jail and seek refuge with Evans. This strategy results in Evans being brought to trial on the strength of evidence obtained by O'Brian, but a clever defense lawyer makes a shambles of O'Brian's testimony and Evans gains his freedom. Now aware that Evans will seek revenge on him and his family, O'Brian lives a nightmarish existence, not knowing when the fiend will strike. Meanwhile Dolores, who had testified against Evans, is found dead with a broken neck. In a final desperate move, O'Brian baits Evans into a showdown and kills him in self-defense.

It was produced by Herbert B. Swope, Jr., and directed by Gordon Douglas from a screenplay by Harry Brown and Philip Yordan.

Adult fare.

"Tank Force" with Victor Mature and Leo Genn

(Columbia, August; time, 86 min.)

Enhanced by CinemaScope and Technicolor, this British-made war adventure melodrama rarely strikes a realistic note, but since the emphasis is on action it probably will pass muster with the indiscriminating movie-goers. The story, which takes place on the Libyan desert, centers around the escape of five men from a German-Italian prison camp. How only two of them survive after sandstorms, fierce tank battles and the opposition of an anti-British Arab tribe, is depicted in exciting fashion but it does not come through the screen with any feeling of conviction. The photography is fine:—

During a tank battle in the Libyan desert, Leo Genn, a British sergeant, and Victor Mature, an American attached to the British forces, are captured and taken to a German-Italian prison camp. They manage to escape from the camp with Sean Kelly, an Australian; Anthony Newley, a British tank driver; and Bonard Colleano, a vicious Pole who does not hesitate to kill. Mature and Genn are at odds because the former wants to escape on his own, but circumstances compel them to stick together. In the course of the complicated events that follow, the Gestapo enlists the aid of an anti-British Arab chief who captures the five fugitives.

Mature, whose Jewish wife had been killed in Germany, is put to torture by the Gestapo to force him to sign a paper that would incriminate the American government in a death plot against a high Nazi official. Mature endures the torture and refuses to sign. A sympathetic German officer, disgusted by the inhuman treatment, helps the prisoners to escape, and in the process they kill the Arab chief. In subsequent encounters with the enemy, Genn, Kelly and Colleano are killed, but Mature and Newley are rescued by British tanks.

It was produced by Irving Allen and Albert R. Broccoli, and directed by Terence Young, from a screenplay by the director and Richard Maibaum.

Family.

"The Big Country" with Gregory Peck, Jean Simmons, Carroll Baker and Charlton Heston

(United Artists, Aug. pre-release; time, 156 min.)

A first-rate super-western, beautifully photographed in the Technirama anamorphic process and Technicolor. It is a long picture, perhaps too long for what the story has to offer, but there is never a dull moment from start to finish and it holds one's interest tightly throughout. Set in the 1870's and centering around a vendetta between two feuding families who seek control of a valuable strip of land for its water, the explosive story has all the excitement, suspense and violence that one expects to find in such a seething conflict. Against this background of rangeland feuding is a tender relationship that arises between Gregory Peck, as a mild-mannered but fearless Easterner, and Jean Simmons, as a demure school teacher, who owns the wanted land and provides both warring factions with water rights but refuses to sell to either one lest it lead to bloodshed. The characterizations are colorful, particularly those contributed by Burl Ives and Charles Bickford as the arrogant heads of the rival clans; Carroll Baker, as Bickford's flighty daughter; Charlton Heston, as Bickford's sardonic ranch foreman; and Chuck Connors, as Ives' drunken, hot-headed son, who meets a violent death at the hands of his own father. The climax, in which Bickford and Ives kill each other in a showdown gun battle, is at once tragic and thrilling. The outdoor backgrounds are magnificent, making for a pictorial excellence that has seldom if ever been surpassed in a picture of this type.

Briefly, the story has Peck arriving in a far-west community to marry Carroll, Bickford's pampered daughter, whom he had met in the East. He soon learns of the feud between Bickford and Ives because both coveted the land owned by Jean, who was Carroll's closest friend, and who refused to sell to either man in order to keep the peace. Peck's genteel manner is treated with contempt by Heston, who was in love with Carroll himself, and his peaceful philosophy disappoints Carroll, who believed that a man should display some measure of pugnacity. Peck comes to the realization that he and Carroll lacked mutual understanding. He sets out to explore the country and contemplate his future. He visits Jean and a warmth of understanding springs up between them. When she learns of his desire to become a rancher, she agrees to sell him her land after he promises to work it on his own and grant water rights to all outsiders. Peck's deal with Jean arouses Carroll's jealousy and leads to a break in their engagement. Before he can depart from the ranch, he is drawn into a bloody fight with Heston, whose disdain for his courage turns to grudging admiration. Unaware that Jean had sold her land and led to believe that she was in love with Chuck, his son, Ives has her abducted as part of a plan to induce her to sell the land to him and at the same time draw Bickford and his men into an ambush if they try to rescue her. Peck, learning of her plight, rushes to her aid and gets involved in a fight with Connors. Ives, who had a curious sense of fair play, insists that they duel with pistols, but he shoots his son dead for trying to shoot Peck in the back. Meanwhile Bickford and his men arrive on the scene and Ives calls for a showdown between themselves. Bickford accepts the challenge, and they kill each other in an exchange of shots. It ends with Peck and Jean, by this time in love, riding off together to live in a more peaceful atmosphere.

It was co-produced by William Wyler and Mr. Peck, and directed by Mr. Wyler, from a screenplay by James R. Webb, Sy Bartlett and Robert Wilder, based on the novel by Donald Hamilton.

Family.

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A REMARKABLE ACHIEVEMENT

Although not yet official at the time this is being written, there is not the slightest doubt that the motion picture industry has won additional relief from the Federal admission tax. This relief exempts the first one dollar of the movie admission charge from the 10% Federal tax.

Under the present law, admissions up to 90 cents are exempt, but the 10% tax is applicable to the whole admission price if it is more than 90 cents. Under the new law, there will be no tax on admission charges of one dollar or less, and in cases where the admission price is more than one dollar, only that portion above one dollar will be taxable. In other words, if the admission price is \$1.50 the tax will amount to 5 cents rather than the 15 cents now required.

The new tax rate will be effective as of January 1, 1959.

Actually, admission prices up to \$1.05 will be exempt, because the law provides for a tax rate of one cent for each ten cents "or major fraction" of the amount over one dollar. Since 6 cents or more is considered a "major fraction," a \$1.05 admission price would be tax free. A ticket price of \$1.06 would have a one cent tax.

The relief won by the industry started when the Senate Finance Committee, on August 1, voted favorably on an amendment offered by Senator Robert S. Kerr, of Oklahoma, to a House bill providing for a technical revision of the excise tax laws. This bill, including Senator Kerr's amendment exempting the first one dollar from the tax on admission, was passed by the Senate on Tuesday of this week.

Since the measure, as passed by the Senate, differed from the version passed by the House, it was referred to a joint House-Senate conference committee, which met on Wednesday and, acting with unusual speed, agreed to accept the Senate amendment. On Thursday, the House gave its final approval to the compromise bill, passing it without a word of debate. At press time, the bill had been submitted to the Senate for the final and assured favorable Congressional action.

The bill then will go to the White House for the President's signature, which, according to Congressional tax experts, is assured, despite his concern over the mounting deficit. As a matter of fact, officials of the Treasury Department, which opposed the admission tax change, concede that there will not be a presidential veto of the bill because other provisions in the comprehensive measure are too important to the Administration to be nullified by a veto.

This new reduction in the admission tax is indeed another legislative triumph for COMPO, and a very

special industry thanks is due Robert W. Coyne, COMPO's special counsel, who, as in the three previous successful COMPO tax campaigns, led this latest industry fight for relief. During the past year, Coyne has spent nearly all his time in Washington keeping the industry's fences in shape among members of the House and Senate. Coyne has been quick to give credit to other industry leaders for their "enormous help," but there can be no question that he is deserving of the main credit.

It is estimated that the savings to the industry from this newest tax reduction will be \$25,000,000 a year. Added to the estimated \$175,000,000 saved yearly by previous admission tax reductions, the overall savings to the industry will be raised to \$200,000,000 a year. If for no other reason, these savings alone justify COMPO's continued existence.

THE DRAGGING B-B CAMPAIGN

On June 6, because of the serious lag in exhibitor contributions, the executive committee of the industry's Business Building Campaign held an emergency meeting and decided that a "showmanship approach" to the fund raising should be put into action immediately in the form of a special "Business-Building Day." Meanwhile, the committee decided to postpone the first phase of the program—the radio campaign, which had been scheduled to start on July 1 to take full advantage of the important summer market.

At that time, only \$60,000 in cash had been contributed by the exhibitors, which sum was insufficient to meet even their one-half share of the \$300,000 required for the radio campaign. The overall campaign has a budget of \$2,300,000, of which \$1,150,000 is supposed to be raised by exhibition, with a like sum to be contributed by production-distribution.

In the more than two months that have gone by since the June 6 meeting, approximately \$55,000 more has been contributed by the exhibitors, making for a total of \$115,000, which is still short of the \$150,000 needed for their share of the radio campaign costs. Meanwhile, the executive committee has done nothing about the "showmanship approach" to the fund raising, and the "Business Building Day" idea seems to have been abandoned.

On Wednesday of this week, the executive committee, co-chaired by Abe Montague, of Columbia, and Ernest G. Stellings, president of TOA, met once again. But just what is happening with the campaign or what progress has been made is being kept a secret. A terse statement issued to the trade press by the committee merely stated that "a discussion of the campaign was held and it was decided

(Continued on back page)

**"War of the Puppet People" with John Agar,
John Hoyt and June Kenny**
(Amer.-Int'l, June 18; time, 78 min.)

Although it is not science-fiction, this program melodrama should get by fairly well with those who enjoy fantastic stories. It will require considerable exploitation, however, if the exhibitor is to benefit from its unusual theme, which centers around a mad doll manufacturer who perfects a method by which he is enabled to shrink human being to the size of living dolls about one foot tall. Much imagination has gone into the story's treatment, and, thanks to the exceptionally good special effects work, the action holds one in tense suspense, particularly in the sequences where the tiny people are threatened by a cat, a dog and a rat, which appear gigantic to them. The picture, which is being packaged with "War of the Colossal Beast," deserves the top billing. The photography is good:—

John Hoyt, a doll manufacturer, suffers from loneliness, and when his secretaries decide to leave him, he holds on to them by reducing them to the size of live dolls. When June Kenny, his latest secretary, asks questions about her predecessor, she does not believe Hoyt's explanations and finds reason to suspect that he had shrunk her into a doll. When John Agar falls in love with June and they decide to marry, Hoyt, not wanting to lose her, shrinks Agar into a live doll and puts him in a plastic cylinder, like the others. Suspecting what had happened to Agar, Jane goes to the police, but her story is so fantastic that they do not take her seriously. Shortly thereafter, Hoyt shrinks her, too, and puts her in the company of the other tiny people. All the victims have one common desire—to escape and be returned to normal size. Their many efforts fail, but a good opportunity arises when Hoyt stages a theatre party and manipulates the live dolls in a way that leads the public to believe that they are puppets. June and Agar manage to escape and, in their reduced state, rush to Hoyt's factory and make themselves normal again. They then go to the police and arrange for the rescue of the others, leaving Hoyt pathetic and alone—the fate he most feared.

Bert I. Gordon wrote the story and produced and directed it, from a screenplay by George Worthington Yates.

Family. *Title is **ATTACK OF THE PUPPET PEOPLE**.

"War of the Colossal Beast" with Dean Parkin
(Amer.-Int'l, June 18; time, 68 min.)

If the fantastic horror-type pictures that are currently glutting the market still are acceptable to your patrons, this program offering should satisfy them, for it has more than a fair quota of "shock" ingredients. The picture is more or less a sequel to the same producer's "The Amazing Colossal Man" in that the monster is once again a 60-foot giant whose abnormal growth had been induced by exposure to atomic radiation. The "shock" values stem from the fact that, after being captured, he escapes and becomes a menace to life, limb and property in his ensuing rampage. The film is being sold in a package with "Attack of the Puppet People," and together they shape up as a fairly effective exploitation double-bill:—

Sally Fraser, sister of Dean Parkin, an army officer, whose exposure to a plutonium blast had caused him to grow sixty feet tall, believes that he had survived a fall from Boulder Dam. She convinces Roger Pace, a Major, that her brother is responsible for the disappearance of produce trucks in Mexico. When an investigation proves that she is right, the giant is located, drugged and brought to Los Angeles. His reasoning powers destroyed, the giant makes a brief escape and causes much property damage before he can be brought under control. Local and Federal authorities decide that, since his mental powers cannot be restored, he must be exiled to a lonely island. The giant, however, is aware of what is to become of him. On the eve of his removal, he again breaks loose. He escapes to Griffith Park and takes refuge at the observatory, where he holds a busload of high school boys and girls as hostages while the Army, under Pace's direction, closes in about him. The giant means to destroy the bus and its occupants rather than let himself be captured, but he surrenders his hostages when Sally reaches his warped mind with a final plea. In

the end, he solves the problem of his own existence by walking into high-power voltage lines and destroying himself.

Bert I. Gordon wrote the story and produced and directed it, from a screenplay by George Worthington Yates.

Family.

"Cat On a Hot Tin Roof"
with Elizabeth Taylor, Paul Newman
and Burl Ives

(MGM, September; time, 108 min.)

Based on Tennessee Williams' successful stage play of the same title and photographed in Metrocolor, "Cat On a Hot Tin Roof" is a tense adult drama, superbly acted by a formidable cast. The author's name, the fame of the play and the publicized fact that Elizabeth Taylor played her role while under the strain of the tragic death that befell her husband, should make this picture an outstanding box-office attraction. As an entertainment, however, it is an emotion-packed, heavily dramatic conversation piece that should find its best reception among sophisticated audiences in the larger cities. Some slight and necessary changes have been made in the story to clean it up for this screen version, particularly in the dialogue, but the considerable talk about sex still is as frank and forthright as anything ever heard in a motion picture. Basically, however, it remains a story of family conflict, centering around a wealthy plantation owner who is expected to die of cancer and who is surrounded by greedy, bickering relatives who are out to grab all they can of his vast estate. Worked into the story is the emotional problem of an alcoholic son who had become contemptuous of his beautiful young wife, who in turn is obsessed with a passion for him and is determined to break down his resistance to her love. Burl Ives, repeating the role he played on the stage, is excellent as the lusty, arrogant plantation owner who is aware of the greed and malice within his family, and outstanding portrayals are contributed by Miss Taylor and Paul Newman as the argumentative married couple who become reconciled in the end. A sensitive portrayal is turned in by Judith Anderson as Ives' brow-beaten wife, and effective performances are delivered by Jack Carson, as Ives' eldest son, and Madeline Sherwood, as his wife, who resort to all sorts of deceptions to insure a greater share of the estate for themselves. The color photography is excellent.

Briefly, the story opens with Ives returning to his plantation from an Eastern clinic believing that he had been given a clean bill of health, but his family and friends, gathered to celebrate his birthday, learn that he is dying of cancer and keep the news from him and his wife. In the meantime, Elizabeth and Newman are absorbed in their own problems. He drinks excessively, accuses her of having been unfaithful with his best friend, who had committed suicide, and blames her for her own frustrations in their marriage. Meanwhile Carson and his wife slyly plot to cut Elizabeth and Newman out of the estate, using Newman's drinking and Elizabeth's childlessness as their most potent weapons, while at the same time flouting their five children. Newman, however, remains Ives' favorite son, despite his faults, and he shows appreciation of Elizabeth and her beauty. Worried about Newman and his drinking, Ives forces him into a no-holds-barred discussion of his condition and tries to uncover the truth behind his refusal to face life as an adult and accept the responsibilities of marriage. Elizabeth participates in the discussion, proves that she had not been unfaithful and convinces Newman that he himself had been responsible for his friend's suicide. In the heat of argument, Newman reveals that Ives is incurably ill. This news shocks the old man, but, accepting the inevitable, he points out that he has the guts to die while Newman does not have the guts to live. This leads to a soul-searching discussion between the two, out of which Newman finds new happiness with Elizabeth, much to the satisfaction of his father and the frustration of Carson and his wife.

It was produced by Lawrence Weingarten and directed by Richard Brooks from a screenplay written by himself and James Poe. Adult fare.

**"The Saga of Hemp Brown"
with Rory Calhoun, Beverly Garland
and John Larch**

(Univ.-Int'l, October; time, 80 min.)

A good program western, photographed in CinemaScope and Eastman color. Centering around a U.S. Cavalry officer who is dishonorably discharged by a military court in the belief that he had been involved in the robbery of an Army payroll, the story itself is not unusual and it offers few surprising twists. It holds one's interest well, however, for the acting is virile and realistic. Rory Calhoun does good work as the victimized officer, and his efforts to catch the guilty culprit and thus vindicate himself are depicted in tense and exciting fashion. There is no comedy relief, but it is not missed. The scenic backgrounds are eye-filling, and the color photography excellent:—

While heading a detachment guarding an Army payroll wagon, Calhoun, a lieutenant, comes across John Larch, a former sergeant in his troop, and permits him to ride along with the escort. At a signal from Larch, a gang of outlaws suddenly swoop down on the detachment, steal the payroll and kill everyone but Calhoun, who is knocked unconscious. Calhoun, suspected of complicity in the crime, is dishonorably discharged at a court martial when it is apparently proved that Larch, whom he blamed, had been killed in action one year previously. Determined to prove his innocence, Calhoun sets out after Larch and traps him in a saloon, but the latter escapes before Calhoun can force a confession from him. Calhoun, in pursuit, becomes stranded when his horse gives out. He is picked up by Fortunio Bonanova, owner of a circus wagon, and Beverly Garland, his pretty assistant. En route to San Juan, they discover a woman who had been killed by Russell Johnson, a member of Larch's gang, who had been kicked out for the unnecessary killing. In San Juan, Johnson, seeking revenge, accuses Larch of the murder and the latter is put on trial. Just as Larch is about to be convicted, Calhoun arrives in town with the circus wagon and proves that Larch was with him at the time of the murder. Larch is set free, but Calhoun trails him to a livery stable and bursts in as he and Bonanova remove the stolen Army payroll box from a secret compartment in the circus wagon. Calhoun, outfights both men and drags Larch before the sheriff and forces him to confess the payroll crime. His innocence proved, Calhoun, who had fallen in love with Beverly, looks forward to a new life with her.

It was produced by Gordon Kay and directed by Richard Carlson from a screenplay by Bob Williams, based on a story by Bernard Girard.

Family.

**"Cop Hater" with Robert Loggia,
Gerald O'Loughlin and Shirley Ballard**

(United Artists, Sept.; time, 75 min.)

Although it has been produced on a modest budget and lacks names that have marquee value, "Cop Hater" shapes up as a pretty good murder mystery melodrama. The story, however, is violent, sordid and unpleasant, and its emphasis on sex makes it unsuitable for the family trade. Set in New York City, the action revolves around the mysterious murder of three detectives from the same precinct and around police efforts to track down the culprit: Like most pictures of this type, one's interest is held well throughout because the identity of the killer is not disclosed until the final reel. The direction and acting are effective, and the authentic Manhattan backgrounds interesting. The photography is good, but much of it is in a low key:—

When two detectives working out of the 87th precinct are shot to death mysteriously within a few days, Russell Hardie, the commanding lieutenant, thinks that the killer is a cop-hater and assigns detectives Robert Loggia and Gerald O'Loughlin to the case. Ellen Parker, Loggia's attractive deaf-mute girl-friend, sympathizes with him, but Shirley Ballard, O'Loughlin's sexy wife, is bitter about his

dangerous profession and lets him know that she is bored because of his irregular hours. After a week of following up different clues, the two detectives find themselves stymied. The killer strikes again, and this time O'Loughlin is murdered. Loggia, disturbed by this turn of events, drinks a little too much and, while in a talkative mood, confides to Gene Miller, a newspaper reporter, that he believed that the killer was not a cop-hater but one who had a personal reason for wanting to dispose of the detectives. Miller prints the story and mentions that Loggia had discussed his theory with Ellen. Upon reading the story, Loggia realizes that the killer might endanger Ellen and he rushes to her apartment to warn her. He arrives just as Ellen fights off the advances of Hal Riddle, who had forced his way into her apartment. After being subdued by Loggia, Riddle confesses that he was having an affair with Shirley, and that she had instigated the plan to murder her husband because she wanted to be rid of him. He confesses also that he had murdered the other two detectives to confuse the police. With Shirley and Riddle brought to justice, Loggia resumes his job of preventing and tracking down crime.

It was produced and directed by William Berke from a screenplay by Henry Kane, based on the novel by Ed McBain.

Adult fare.

**"Queen of Outer Space" with Zsa Zsa Gabor,
Eric Fleming and Laurie Mitchell**

(Allied Artists, rel. date not set; time, 80 min.)

Photographed in CinemaScope and Deluxe color, this science-fiction program offering should go over pretty well in situations where such pictures are still a draw. Like most other science-fiction tales, this one, too, is fantastic, but what makes it somewhat more entertaining than other pictures of its type is that it has been endowed with glamorous girls and considerable light humor. This stems from the fact that the action, which takes place in 1985, centers around the adventures encountered by the men of a space ship crew when they land on Venus and are imprisoned by the planet's hideous and vicious queen, whom they outwit with the aid of a bevy of beautiful Venus women, led by Zsa Zsa Gabor. The scantily-clad females, coupled with the story's science-fiction ingredients, give the picture better-than-average exploitation angles. The color photography is fine:—

Eric Fleming, Patric Waltz and Dave Willock, officers of a U.S. Rocket Squadron, are assigned to ferry Paul Birch, a scientist, to a space station encircling the earth. As they approach the space station, the crew of the rocket ship witness its destruction by an energy ray, which in turn damages their own ship and causes it to crash land on the planet Venus. There the men are captured by beautiful Amazon guards and taken to Laurie Mitchell, their masked queen, who accuses them of plotting to blow up Venus. They are convicted after a trial and, while awaiting their fate, they are befriended by Zsa Zsa, who informs them that they are the only men on the planet and that the Venus women planned to rebel against the queen. Meanwhile, Fleming is summoned by the queen, who makes love to him, but he is repulsed when he tears off her mask and she is revealed as a horribly disfigured woman. The queen, angered, reveals that she plans to destroy the Earth and kill Fleming and his friends. Aided by Zsa Zsa, who poses as the queen, the captives attempt to escape, but they are foiled by the queen's guards, who unmask Zsa Zsa. Just as the queen proceeds with her plan to blow up the Earth, the women rebels rise and overpower her and her guards. Saved, Fleming and his party repair their space ship and head back to Earth, with Fleming promising to return to Zsa Zsa.

It was produced by Ben Schwalb and directed by Edward Bernds from a screenplay by Charles Beaumont, based on a story by Ben Hecht.

Family.

that another meeting of the committee will be held in the near future at which there will be further discussions."

In the opinion of this paper, the executive committee has no right to keep information about the campaign or the progress made to date a secret. The Business Building Campaign is not a project that is being sponsored by a private organization, but information concerning it is being handled in a way that makes it the business of a favored few. It is an all-industry project, and exhibitors who have either contributed funds or are being asked to contribute are entitled to know just what is happening. They cannot be expected to lend their financial or moral support to an all-industry project that is being guided in secrecy.

"A Tale of Two Cities" with Dirk Bogarde, Dorothy Tutin and Cecil Parker

(Rank Film Distr., October; time, 117 min.)

This British-made remake of Charles Dickens' classic novel, set in the days of the French Revolution, has been given top production values and has a number of outstanding sequences concerning the turbulent events that took place in those days. On the whole, however, it has a theatrical quality that seems to make the action less exciting than it should be, while the dramatic power in the book does not seem to come through the screen with appreciable impact. As an entertainment, it probably will find its best reception among those who patronize the art houses. But as far as the picture-goer of the rank and file is concerned, the story, as presented, probably will prove too mournful and cheerless for him, and he no doubt will find it difficult to understand much of Dickens' Victorian dialogue because of the thick British accents of some of the players. To be considered also by the American exhibitor in evaluating the picture's possible commercial worth, is the fact that MGM's excellent 1935 version of this Dickens' masterpiece, which starred Ronald Colman, has been made available to television and within the past year has been televised in many TV markets.

Set in London and Paris, toward the end of the 18th Century, the well known story opens with Lucie Manette (Dorothy Tutin) traveling from England to Paris to bring back her French father, a doctor (Stephen Murray), who had disappeared in Paris 18 years previously after coming to the aid of a servant family that had been cruelly mistreated by the Marquis St. Evermonde, an evil nobleman. Dr. Manette had been imprisoned in the Bastille after reporting the Marquis to the authorities, but Ernest Defarge (Duncan Lamont), who had once been his servant and now owned a wine shop, had rescued him. Enroute to her destination, accompanied by Jarvis Lorry (Cecil Parker), who had managed her father's affairs, Lucie meets Sydney Carton (Dirk Bogarde), a frustrated lawyer who took solace in drink, and Charles Darnay (Paul Guers), a cousin and heir of the monstrous Marquis, who, appalled by the oppression of the common people in France, had renounced his aristocratic rights and had emigrated to England. Shortly after Lucie returns from Paris with her father, Darnay, framed by an agent of the Marquis, is arrested as a spy. Lucie appears as a witness for him, and Carton, acting as his lawyer, cleverly wins an acquittal for him. Darnay and Lucie fall in love and marry, much to the disappoint-

ment of Carlton, who had fallen in love with her himself. Meanwhile the revolution breaks out in France, and Darnay, to save an innocent family steward from the fury of the revolutionaries, rushes to Paris to plead his cause. Instead, he finds himself seized as one of the hated aristocrats and, after a trial before a Revolutionary Tribunal, is sentenced to die. Carlton, answering Lucie's appeal for help, accompanies her to Paris. Determined to render her a supreme service, he bribes his way into Darnay's prison cell, chloroforms him and takes his place, while a friend delivers the unconscious Darnay to Lucie, who smuggles him back to England on Carlton's passport. Meanwhile Carlton calmly goes to the guillotine, stating that it is the best act of his life.

It was produced by Betty E. Box and directed by Ralph Thomas from a screenplay by T. E. B. Clarke. Family.

"Curse of the Faceless Man" with Richard Anderson, Elaine Edwards and Adele Mara

(United Artists, August; time, 67 min.)

This horror-type program melodrama has been given a background that is different from the ordinary run of such stories and praiseworthy efforts have been made to present a novel theme. Unfortunately, the result is only moderately interesting. Like most horror stories, this one, too, strains one's credulity, but the main fault lies in the fact that most of the tale is unfolded by conversation, slowing up the action and tiring the spectator. Moreover, those who enjoy horror melodramas probably will find that this one is neither horrifying nor gruesome enough to satisfy them. Much of the photography is in a low key:—

During excavations of the ancient city of Pompeii, the body of a man of stone is revealed, apparently buried 2,000 years previously, the day Pompeii was showered by molten lava from Mount Vesuvius. The lava-covered body is carried off to the Museum of Naples, where it is examined by Richard Anderson, a leading skin specialist; Luis Van Rooten, the museum curator; and Felix Locher, a noted scientist. Probing into the background of the mysterious faceless figure, the scientists conclude that he is or was Quintillus (Bob Bryant), the top gladiator of his time. Adele Mara, Van Rooten's daughter, assists in the experiments. Elaine Edwards, Anderson's fiancée and a promising young artist, feels drawn towards the strange creature. She gains entrance into the deserted museum to sketch the man of stone. As she sketches, the creature starts moving in her direction, causing her to faint from fright. From that point on, the police of Naples and the scientists search the countryside for Elaine and Quintillus, who had made his way to the ocean, carrying the girl in his arms. In some strange form of reincarnation, Quintillus imagined that Elaine is his wife and he was trying to save her from the eruptions of Mount Vesuvius. As the man of stone walks into the ocean he begins to disintegrate, dissolving into lava dust. The pursuers notice this, and Anderson rushes into the water and drags Elaine to dry land. The horrifying experience over, Elaine and Anderson prepare to return to the safety of the United States and the perils of married life.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Jerome Bixby. Family.

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NEW JERSEY ALLIED AUTHORIZES LEGAL ACTION

That mounting exhibitor resentment against current distributor sales policies has reached a breaking point is evidenced by the fact that the Allied Theatre Owners of New Jersey has retained Edward Rome, of the Philadelphia law firm of Blank, Rudenko, Klaus and Rome, to advise members of the organization on their legal rights in connection with abusive trade practices that are making it impossible to operate their theatres profitably.

This move to bring legal aid to its members was disclosed by the organization at its annual convention held this week at the Concord Hotel, Kiamesha Lake, N. Y.

On Wednesday, at the closing session of the three-day meeting, the membership authorized Rome to take whatever legal measures he deemed necessary to obtain relief. This action was taken after Rome addressed the delegates and advised them of their legal rights in connection with different trade practices, particularly delayed availabilities that are destroying "historical clearances." In this respect, Rome referred to the protection given Broadway theatres in New York City over non-competitive theatres in New Jersey.

The authorization to take legal action presumably means that Rome will prepare one or more suits to seek injunctive relief and possible damages in behalf of New Jersey Allied members.

It was made clear at the convention that the organization retained Rome only after a committee had made fruitless efforts to find a solution to the grievances in meetings with different distribution executives. The committee sent letters to all the film companies requesting meetings, but replies were received from only four companies, including Paramount, United Artists, 20th Century-Fox and Warner Brothers. No meeting was held with Paramount, which explained its position in its response, but the committee met with Spyros P. Skouras, of 20th-Fox, James Velde, of United Artists, and Charles Boasberg, of Warner Brothers.

It is, of course, disheartening to see the exhibitors resorting to litigation to solve the problems that confront them, but with the distributors riding roughshod over the smaller theatremen and displaying an unyielding attitude toward sincere pleas that they correct the unreasonably burdensome sales policies and oppressive trade practices that exist today, who

can blame them for going to the courts for relief?

The situation is becoming more explosive with each passing day, and it calls for some prudent thinking on the part of the distributors, who must show a willingness to institute reforms that will enable many exhibitors to keep their heads above water in these trying times. But if the distributors refuse to recede from the intransigent attitude they have assumed up to this time, the industry is going to become an even greater lawyer's paradise than it has been for many years. And such a condition will do no good to any one, for the distributors will be kept busy defending law suits and the exhibitors will have to foot part of the bill in the form of increased film rentals.

KIRSCH WARNS DISTRIBUTORS TO MAKE RADICAL CHANGES

In a report made to the twenty-eighth annual luncheon meeting of Allied Theatres of Illinois, Jack Kirsch, erstwhile president of the organization, touched briefly on some of the current problems confronting the industry and offered some personal observations and suggestions that should be of interest to all exhibitors.

Kirsch, who has never been a shrinking violet in speaking out and acting against oppressive distributor practices, had this to say on the subject of film sales:

"Distribution is becoming more and more difficult to deal with. Their manner and method of marketing pictures today is such a radical departure from former years that it is hard to realize that we are in the same business. With extended playing time being demanded in all situations at ridiculously high percentage terms, the average subsequent-run theatre is placed in a precarious predicament since, in most cases, it is impossible for him to successfully bid for the better pictures against the larger chain theatres.

"The distributing companies have, in this respect, practically written off the subsequent-run theatre and little by little they are being forced out of business, because they cannot secure the few outstanding pictures which are doing any appreciable business at the box-office. The remaining pictures are doing next to nothing because the public will not pay to see anything but the best and until the best comes along, they prefer to stay home and get their motion picture entertainment for nothing on TV.

(Continued on back page)

**"Rx Murder" with Rick Jason,
Marius Goring and Lisa Gastoni**

(20th Century-Fox, Aug.; time, 85 min.)

A mild British-made murder melodrama, best suited for the lower half of a double bill. The story, which centers around an investigation of the "blue-beard" activities of a homicidal family doctor, parallels recent newspaper accounts of a British physician whose patients died mysteriously, making him the beneficiary of their estates. It is not a believable tale, however, and the flashback treatment, coupled with choppy editing, tends to make the story somewhat confusing and never more than moderately interesting. Still another handicap is the excessive dialogue. The acting, with one or two exceptions, is competent, but one feels indifferent toward the characters and is not moved by what happens to them. The black-and-white CinemaScope photography is good:—

Hiding his identity as a doctor, Rick Jason, a young American, arrives at a small English seaside resort and begins an unobtrusive but penetrating investigation into the affairs of Marius Goring, the town's leading physician. He learns that Goring, highly respected and trusted, had suffered a tragic private life. In the course of several years, he had married three times and each of his wives had met a sudden and violent death. From Mary Merrall, a resident at his hotel, Jason learns about Lisa Gastoni, Goring's pretty secretary, who long had been bedridden in the hotel with a mysterious ailment. He gains her confidence and gets from her scraps of information about Goring's wives. It is then brought out that Sandu Scott, one of the wives, had been previously married to Jason, which was the reason for his extreme interest in Goring's activities. Cleverly following up different clues, Jason eventually succeeds in unmasking Goring as a triple murderer just as he plans to do away with Lisa to keep her from talking about his domestic affairs. Before Jason can go to the police, Goring lures him to a high cliff and attempts to kill him, but he loses his own balance and plunges to his death.

It was produced by John Gossage and written and directed by Derek Twist, from the novel, "The Deeds of Dr. Deadcert," by Joan Fleming.

Family.

**"Dunkirk" with John Mills,
Richard Attenborough and Bernard Lee**
(MGM, September; time, 113 min.)

Finely produced and skillfully directed and acted, this is an absorbing British-made war drama, dealing with the historic evacuation of almost 400,000 British soldiers from the beaches of Dunkirk during the early days of World War II. The story, which has been given a semi-documentary treatment, is an inspiring tale of English bravery and resolve in the face of retreat, graphically and dramatically depicted by believable individual acts of heroism and group sacrifices. One watches with horror and pity the scenes in which Nazi planes indiscriminately strafe civilians on crowded roads as well as the soldiers on the jammed beaches. Among the memorable scenes are those that depict the mustering of a gigantic fleet of small, civilian-owned ships, which speed to Dunkirk to pick up the soldiers from the beaches and ferry them to waiting warships. Worked into the exciting events are the experiences of three principal contrasting characters—an heroic corporal who bravely faces his responsibility when he and several other men become detached from their main unit during the re-

treat; an outspoken war correspondent who is intolerant of British officials who lull the people into an atmosphere of false security; and a garage proprietor who benefits from lucrative "war work" but assumes a complacent attitude toward the "phony war." The acts of these characters lend significance to events that were both tragic and inspiring. The photography is very good:—

While the civil population of London goes about its business and pleasures with complacency in May, 1940 the British Expeditionary Forces in France are forced to retreat before the advancing enemy. John Mills, a corporal, finds himself in command of a small group of men when they become separated from their main unit. Struggling past roads jammed by an ever-increasing stream of refugees, Mills leads his men in a series of encounters with several Nazi patrols in the effort to reach the beaches at Dunkirk, which was under heavy bombardment. Meanwhile in England, the complacent civilians awake to the realization that the security of their country is at stake. A fantastic fleet of little ships—cutters, whalers, lifeboats and pleasure craft—are organized to rescue the remnants of the BEF from Dunkirk. Among those taking part in the operation are Bernard Lee, a war correspondent, who had long criticized British officialdom for grossly mishandling the danger, and Richard Attenborough, a garage owner, who had been smug in his attitude toward the war but who now had become militant. Despite unrelenting air attacks, Lee and Attenborough bravely head for the beaches to help ferry as many men as they can to larger ships. Lee loses his boat and his life in the process, but Attenborough survives the bombardment and, among others, rescues Mills.

It was produced by Michael Balcon and directed by Leslie Norman from a screenplay by David Divine and W. P. Lipscomb. Family.

**"Terror in a Texas Town"
with Sterling Hayden, Sebastian Cabot
and Carol Kelly**

(United Artists, Sept.; time, 80 min.)

"Terror in a Texas Town" sets its sights at being a suspense western but somewhere along the line the rambling story bogs down and loses its punch. The western fans probably will find the pace too slow, but it should get by on the lower half of a twin bill. It does contain a modicum of suspense at the climax when a professional gunman faces the son of a man he had murdered as the latter is backed up by angry townfolk. Sterling Hayden is adequate as the immigrant son of the murdered man, but the rest of the cast is just fair and, on occasion, overemphasize their histrionic endeavors. The direction is average and the photography good:—

The farmers around Prairie City in Texas do not know that oil flowed beneath their lands, but Sebastian Cabot, a ruthless outsider, is fully aware of the black gold. When money fails to buy them off, he uses force to make them move. In this regard, Ned Young, one of Cabot's gunmen, kills Ted Stanhope, an elderly farmer. Victor Millan, the old man's Mexican friend, witnesses the killing, but his wife prevails upon him to keep silent because the sheriff was in Cabot's pay. Millan also keeps secret his knowledge of oil in the area. When Sterling Hayden, Stanhope's son, arrives from Sweden, Cabot has difficulty scaring him off. Millan, roughed up and forced out of town, decides to talk and a town meeting is arranged in the

local church. Before he can attend, Young kills him in cold blood. Young then has a showdown with Cabot and kills him, too. Young next faces an aroused Hayden, who was armed with a whaling harpoon, which he uses successfully to kill the gunslinger. With the bad element disposed of, Prairie City returns to normalcy.

It was produced by Frank N. Seltzer and directed by Joseph R. Lewis from a screenplay by Ben L. Perry. Family.

"Wind Across the Everglades" with Burl Ives and Christopher Plummer

(Warner Bros., Sept. 6; time, 93 min.)

Photographed in Technicolor, this melodrama offers impressive scenic backgrounds of the Florida Everglades wilderness as well as magnificent shots of vari-colored plume birds. As an entertainment, however, it is only moderately interesting, for it is handicapped by a story that wanders all over the lot. The action takes place at the turn of the century and deals with the lone efforts of a National Audubon Society agent to end the ruthless slaughtering of plume birds, whose feathers were used in those days to satisfy a ladies' millinery fad. It is a highly melodramatic tale, but the rambling screenplay tends to diminish one's interest in the proceedings, for it deals with matters that have little or nothing to do with the main story line. Moreover, the motivations of the principal characterizations are not clearly defined. Still another drawback, insofar as the exhibitor is concerned, is the fact that the cast is lacking in names that mean anything at the boxoffice. Physically, it is a top production, but as an entertainment it does not rise above the level of program fare:—

Arriving in Miami to seek employment as a school teacher, Christopher Plummer ruins his chances by berating the wife of the president of the school board for wearing a hat extravagantly bedecked with bizarre plumage, a fad that threatened the extinction of some of America's rarest birds. A representative of the Audubon Society, sympathizing with Plummer, offers him a job as a bird warden in the Everglades, but warns him that it is dangerous work because the last two wardens had been murdered by Burl Ives, renegade king of a band of swamp outlaws, who slaughtered the rare birds for their feathers. Plummer accepts the job, despite the misgivings of Chana Eden, a local girl with whom he had fallen in love. In his first expedition into the swamplands, Plummer encounters Ives and his gang. Ives does not harm Plummer, but warns him against interfering with his activities. Undaunted, Plummer hires a Seminole Indian to guide him to Ives' headquarters, but Ives' gang murders the Indian and leave Plummer lost in the swamps. He is rescued by an Indian woman and nursed back to health by Chana. In the events that follow, Plummer, though handicapped by local officials who benefited from the illegal trade in plumes, makes his way to Ives' headquarters, armed with a warrant for his arrest. Intrigued by Plummer's courage, Ives, after joining him in a night of hard drinking, agrees to accompany Plummer to Miami providing that he can find his own way out of the swamps and providing he remains awake. If he should fall asleep, Ives would kill him. Plummer accepts the proposition, and the ensuing journey proves to be a nightmare as he tries to fight off sleep. Just as Plummer is ready to drop from exhaustion, Ives falls victim to the bite of a poisonous snake. He dies after

directing Plummer how to reach Miami, and the inconclusive ending indicates that his death will end the killing of rare birds.

It was produced by Stuart Schulberg and directed by Nicholas Ray from a screenplay by Budd Schulberg. The supporting cast includes Gypsy Rose Lee. Unobjectionable morally.

"The Whole Truth" with Stewart Granger, Donna Reed and George Sanders
(Columbia, September; time, 84 min.)

A pretty good British-made murder melodrama. Centering around the murder of a faithless film star, the story is of a type that should go over fairly well with the general run of movie-goers, for, though it is given more to talk than to action, it has a lively quality and moves along at a steady pace. Moreover, it has an element of mystery, suave dialogue and several surprising story twists. Stewart Granger is effective as a film producer-playboy who, though innocent, becomes the chief suspect, and George Sanders is his usual polished self in an interesting characterization as the victim's husband and murderer, whose warped ingenuity puts Granger on the spot. Donna Reed is acceptable as Granger's understanding wife, and Gianna Maria Canale, a beautiful Italian actress, is most impressive as the cheating, temperamental star. The photography is fine:—

While temporarily separated from Donna after a misunderstanding, Granger, an American producer making a film in the south of France, had carried on an affair with Gianna, his sexy star, but quickly broke it off when Donna, with whom he was very much in love, returned for a reconciliation. Gianna makes an attempt to resume the affair but Granger declines. During a party at his villa, Granger is visited by Sanders, who represents himself as a Scotland Yard inspector and informs him that Gianna had been murdered. Granger dashes to a house he had shared with Gianna and removes his personal belongings to escape involvement in an investigation. Returning to the party, he is shocked to find Gianna there, very drunk and threatening to reveal their affair to Donna. Granger bundles her into his car and takes her home, where she is stabbed to death mysteriously as he opens the door. He is held for questioning by the police, and he tells them the truth about Sanders' visit. While they scoff at the story, Sanders arrives. He denies representing himself as a Scotland Yard man, reveals that his is Gianna's husband and subtly accuses Granger of her murder. Granger is released pending further investigation. Meanwhile, Sanders arranges a meeting with him and coolly informs him that he had murdered Gianna under circumstances that would incriminate Granger. In the events that follow, the police arrest Granger on the basis of circumstantial evidence, but the latter, who had found a cigarette lighter belonging to Sanders, gives it to Donna to help prove Sanders' guilt. Learning that Donna had the lighter and realizing that it could destroy his alibi, Sanders abducts her before she can go to the police. Granger, becoming aware of Donna's danger, escapes from the police and tracks her to Sanders' apartment before he can harm her. It ends with the police arresting Sanders and with Granger prepared to make amends to Donna for having been unfaithful to her.

It was produced by Jack Clayton and directed by John Guillermin from a screenplay by Jonathan Latimer, based on the play by Philip Mackie.

Family.

"In answer to an industry appeal to create a more orderly release of quality product, the heads of the film companies pledged their utmost efforts in that direction and statements were emanating from New York by one distributor after the other that the coming year would witness the orderly release of some of the finest motion picture entertainment ever produced. Granted that the quality of pictures this past year has been of the highest calibre, but where does the average subsequent-run theatre fit into the scheme of things? By the time one of the so-called 'blockbusters' gets around to him, he is not around to play it. This industry was built on the premise that only through reaching a mass audience could it prosper and profit. This theory has been all but discarded today when one considers the fact that the theatres are catering to a fraction of the audiences which they once enjoyed, and while television is a contributing factor, a good portion of this decline can be directly attributed to the fact that many outstanding pictures, because of both extended runs and terms, are not being seen by as many people as would normally see them if they were given wider distribution.

"While I would like to be more optimistic in this report, the fact of the matter is that there is no room for optimism, in spite of all the high-sounding and optimistic statements being made by the heads of distribution. From my vantage point it wouldn't be an exaggeration to say that exhibition is thoroughly fed up with the attitude of distribution and as a matter of self-defense it wouldn't surprise me if theatremen the nation over will undertake some form of retaliation against the offending companies, feeling that it is far better to go down fighting than being buried alive without a struggle. Consequently, there is going to have to be some radical changes made in distribution and it will have to come about quickly if many of the theatres, which are finding themselves in serious difficulty because of the present state of affairs, are to survive."

On arbitration, Kirsch had this to say:

"On this subject it is regrettable to report that the prospects for working out an arbitration system for the industry are very remote. In view of the radically changed pattern of film selling and distribution today, it is very unlikely that any system of arbitration can be agreed upon which would offer exhibitors any measure of relief from one of the most perplexing problems plaguing subsequent-run and small-town theatres and that is the matter of availabilities. The exhibitor members of the arbitration committee have been trying to get the distributors to agree to arbitrate waiting time, but distribution has refused to consider this.

"It is indeed unfortunate that our industry cannot get together on a project that would help avoid costly litigation and much of the blame for this can be placed squarely on distribution."

Undoubtedly, there are some top men in distribution who will treat Kirsch's warning of exhibitor retaliation with a shrug of their shoulders, but in doing so they will underestimate, not only the gravity of the situation, but also the present militant mood of

thousands of exhibitors who either have been or are being forced to the wall. There is nothing imaginary about their hardships, and many of them have reached the limit of human and economic endurance in coping with unsound sales policies that tend to aggravate these hardships. These struggling exhibitors are asking for no more than a reasonable opportunity to remain in the business they helped to build. Such opportunity is being denied to them, and when men find themselves being driven to financial failure, it is only natural for them to resort to drastic action as a matter of self preservation.

Unless the distributors soon see the wisdom of effecting necessary reforms voluntarily so that common sense will prevail in their sales policies, the road ahead is going to be chaotic for all concerned.

THE INDIFFERENT PRODUCERS

Almost two months ago, Walter Reade, Jr., the New Jersey circuit operator, proposed a six-month moratorium on the sale of all post-1948 films to television and, during the hiatus, suggested that a meeting of all interested parties be set up immediately to evolve a method of "logical and economic" distribution of films to television. He suggested also that consideration be given to his own plan, which called for the establishment of an autonomous non-profit organization, constituted on a basis quite similar to ASCAP, to which all producers would license their complete TV rights.

In effect, Reade proposed a sales control plan whereby theatrical films would be made available to TV in a manner that would least affect theatrical attendance while each producer who assigned his TV rights would be remunerated in direct proportion to his film's total domestic gross, regardless of whether his film was ever sold to TV or not, in direct proportion to the overall melon cut up each year by the non-profit organization that would handle the sales to TV.

Reade announced this week that he is abandoning the plan because of the "lack of interest or enthusiasm" on the part of the producers. He disclosed that, on July 15, he wrote letters to 74 major and independent producers inviting their reactions to his plan and asking whether they would be willing to attend the proposed meeting. To date, he has received only 15 replies, two of which were from executives of major producing companies, with both indicating that they would not participate in such a meeting.

Without a thorough analytical study, it is impossible to say whether or not Reade's plan would have been practicable. There is no question, however, that it merited close study and was a move in the right direction, particularly since the indiscriminate sale of theatrical films to television has had a proved devastating effect on theatre attendance. It is, therefore, most discouraging to note that the vast majority of producers contacted by Reade did not feel that such an important industry matter warranted their thoughtful consideration.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XL

NEW YORK, N. Y., SATURDAY, AUGUST 23, 1958

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5808 Macabre—Prince-Bacus-Whiye	Mar. 9
5814 Seven Guns to Mesa—Quinlivan-Albright	Mar. 16
5807 Cole Young, Gunfighter— Lovejoy-Dalton (C'Scope)	Mar. 30
5804 Hell's Five Hours—McNally-Gray	Apr. 13
5811 Quantrill's Raiders— Cochran-Robbins (C'Scope)	Apr. 27
5810 Dateline Tokyo—Long-Kobi	May 11
5817 War of the Satellites—Cabot-Miller	May 18
5818 Attack of the 50 Foot Woman— Hayes-Hudson	May 18
5821 Bullwhip—Madison-Fleming (C'Scope)	May 25
5816 The Pagans—Foreign cast	June 1
New Orleans After Dark—Bourg-Lord	June 15
5815 Never Love a Stranger—Barrymore-Milan	June 22
5820 Snowfire—McGowan-Megowan	July 6
5830 The Littlest Hobo—Hart-Stewart	July 6
5828 The Accursed—Robert Bray	July 13
5824 Frankenstein-1970—Karloff-Lund	July 20
5819 Spy in the Sky—Steve Broidy	July 20
5833 In-Between Age—Patterson-Steele	Aug. 4
5812 Cry Baby Killer—Nicholson-Mitchell	Aug. 18
5825 Hot Car Girl—Bakalyn-Kenney	Aug. 18

5823 Gunsmoke in Tucson— Stevens-Tucker (C'Scope)	Aug. 25
5826 Queen of Outer Space— Zsa Zsa Gabor (C'Scope)	Sept. 7
5810 Natchez Trail— George Montgomery (C'Scope)	Sept. 14
5831 Legion of the Doomed—Bill Williams	Sept. 21
5832 King of the Wild Stallions— George Montgomery (C'Scope)	Oct. 5
5813 Joy Ride—Toomey-Doran	Oct. 19
5835 Speed Crazy—Halsey-Lime	Oct. 19
5836 Wolf Larsen—Sullivan-Hall	Oct. 26

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

221 Cool and the Crazy—Marlowe-Perreau	Mar. 12
222 Dragstrip Riot—Clarke-Lime	Mar. 12
301 Machine Gun Kelly—Bronson-Cabot	May 28
302 The Bonnie Parker Story—Provine-Hogan	May 28
215 Attack of the Puppet People—Agar-Hoyt	June 18
304 War of the Colossal Beast—Parkin-Fraser	June 18
305 Hot Rod Gang—Ashley-Fair	July 2
306 High School Hellcats—Lime-Halsey	July 2
309 Tank Battalion—Kelly-Hellen	July 16
310 Hell Squad—Carroll-Gavlin	July 16
303 How to Make a Monster—Harris-Brinegar	July 23
307 Teenage Caveman—Vaughn-Marshall	July 23
Screaming Skull—Nicol-Weber	July 30
Terror from the Year 5,000—Costello-Holden	July 30
Night of the Blood Beast—Emmet-Greene	Aug. 6
She-Gods of Shark Reef—Durant-Montell	Aug. 6

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Missouri Traveler—DeWilde-Merrill	Mar.
Snow White and the Seven Dwarfs—reissue	Apr.
Stage Struck—Fonda-Strasberg-Plummer	May
The Proud Rebel—Ladd-DeHavilland	June
The Light in the Forest—Parker-Corey	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
Tonka—Mineo-Carey	Dec.
The Story of Vickie—Romy Schneider	not set

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1957-58

234 Bitter Victory—Burton-Jurgens (C'Scope)	Mar.
233 Cowboy—Ford-Lemmon	Mar.
235 The True Story of Lynn Stuart—Palmer-Lord	Mar.
236 Screaming Mimi—Ekberg-Carey-Lee	Apr.
237 High Flight—Ray Milland (C'Scope)	Apr.
223 Paradise Lagoon—British cast	Apr.
239 This Angry Age—Perkins-Mangano	May
240 The Goddess—Stanley-Bridges	May
Paratrooper—reissue	May
Hell Below Zero—reissue	May
242 The Case Against Brooklyn—McGavin-Hayes	June
243 Let's Rock—La Rosa-Newman	June
244 The Lineup—Wallach-Keith	June
241 From Here to Eternity—reissue	June

1958-59

305 Curse of the Demon—Andrews-Cummins	July
301 The Key—Holden-Loren	July
302 Gunman's Walk—Heffin-Hunter-Grant	July
304 The Revenge of Frankenstein—British cast	July
303 The Camp on Blood Island—British cast	July
The Snorkel—British cast	July
306 Life Begins at 17—Damon-Johnson	July
307 Tank Force—Mature-Genn	Aug.
309 Buchanan Rides Alone—Randolph Scott	Aug.
Me and the Colonel—Kaye-Jurgens	Sept.
The Whole Truth—Granger-Reed	Sept.
She Played with Fire—Dahl-Hawkins	Sept.
Ghost of the China Sea—David Brian	Sept.
230 The Bridge on the River Kwai— Holden-Guinness	Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 813 The Brothers Karamazov—Brynner-Schell Mar.
815 Saddle the Wind—Taylor-London Mar.
814 The High Cost of Loving—Ferrer-Rowlands Mar.
818 Merry Andrew—Kaye-Angeli (C'Scope) Apr.
819 Handle With Care—Jones-Mitchell Apr.
821 The Sheepman—Ford-MacLaine (C'Scope) May
820 Cry Terror—Mason-Stevens May
824 The Law and Jake Wade—
Taylor-Widmark (C'Scope) June
826 High School Confidential—Tamblyn-Sterling .. June
822 The Haunted Strangler—Boris Karloff June
823 Fiend Without a Face—Thompson-Parker June
830 Imitation General—Ford-Elg July
825 Gigi—Caron-Jourdan (C'Scope) July
831 Tarzan's Fight for Life—Gordon Scott July
828 The Badlanders—Ladd-Borgnine (C'Scope) ... Aug.
829 The Reluctant Debutante—
Harrison-Kendall (C'Scope) Aug.
832 Andy Hardy Comes Home—Mickey Rooney ... Aug.
Cat On a Hot Tin Roof—Taylor-Newman..... Sept.
Dunkirk—all-British-cast Sept.
Torpedo Run—Borgnine-Ford (C'Scope) Oct.
The Decks Ran Red—Mason-Dandridge Oct.
The World, the Flesh and the Devil—
Belafonte-Stevens-Ferrer (C'Scope) Nov.
Party Girl—Charisse-Taylor-Cobb Nov.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1957-58

- 5711 High Hell—Derek-Stewart Mar.
5712 Desire Under the Elms—Loren-Perkins Mar.
5714 Country Music Holiday—Carter-Levene Mar.
R5732 Jumping Jacks—(reissue) Mar.
R5726 Scared Stiff—(reissue) Mar.
5115 St. Louis Blues—Cole-Kitt-Calloway Apr.
5716 Teacher's Pet—Gable-Day Apr.
R5725 Union Pacific—(reissue) Apr.
R5724 Wild Harvest—(reissue) Apr.
5717 Maracaibo—Wilde-Wallace May
R5723 Northwest Mounted Police—(reissue) May
R5722 Blaze of Noon—(reissue) May
5718 Hot Spell—Booth-Quinn-MacLaine June
5720 Space Children—Williams-Ray June
5721 Vertigo—Stewart-Novak June
5719 Another Time, Another Place—
Turner-Johns-Sullivan June
5733 Colossus of New York—Marpin-Powers June
5734 King Creole—Presley-Jones July
5735 Rock-a-bye Baby—Lewis-Maxwell July
5736 The Matchmaker—Booth-Perkins Aug.

1958-59

- 5803 The Party Crashers—Stevens-Driscoll Sept.
5804 As Young as We Are—Harland-Scott Sept.
5801 The Blob!—McQueen-Corseaut Oct.
5802 I Married a Monster from Outer Space—
Tryon-Talbot Oct.
5805 When Hell Broke Loose—Bronson-Jaeckel ... Nov.
5806 Houseboat—Grant-Loren Nov.
5807 The Hot Angel—Loughrey-Kemmer Dec.
5808 The Geisha Boy—Lewis-Macdonald Dec.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

- Campbell's Kingdom—Bogarde-Baker Mar.
The One that Got Away—Hardy-Kruger Apr.
Hell Drivers—Baker-Lom-Cummins May
Robbery Under Arms—Finch-Lewis May
Night Ambush—Bogarde-Goring May
Dangerous Exile—Jourdan-Lee June
Rooney—Fitzgerald-Gregson June
There's Always a Price Tag—French cast June
Dangerous Exile—Jourdan-Lee Oct.
The Gypsy and the Gentleman—Mercouri-Mitchell .. Oct.
Windom's Way—Finch-Ure Nov.
A Tale of Two Cities—Bogarde-Tutin Nov.
Most Gallant Lady—McKenna-Scofield
(formerly "Carve Her Name with Pride") Dec.
It Happend in Rome—Laverick-De Dica Dec.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5713 Strange Case of Dr. Manning—Randall-Gynt Mar. 21
5721 The Sceptre and the Mace—
Documentary (29 m.) Apr. 2
5711 Juvenile Jungle—Allen-Welles Apr. 24

- 5710 Young and Wild—Evans-Marlowe Apr. 24
5714 Satan Satellites—Reed-Collier May 12
5715 Missile Monsters—Reed-Collier May 12
5717 Man or Gun—Carey-Totter (Naturama) ... May 30
5716 The Man Who Died Twice—
Cameron-Ralston June 6
5718 Street of Darkness—Keys-Close June 11

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 817-7 Count Five and Die—
Hunter-Duringer (C'Scope) Mar.
815-1 Ambush at Cimarron Pass—Brady (Regalscope) Mar.
865-6 Song of Bernadette—reissue Mar.
805-2 Sing! Boy, Sing!—Sands-Gentle (C'Scope) ... Mar.
809-4 Cattle Empire—McCrea-Talbott (C'Scope) ... Apr.
813-6 The Long Hot Summer—
Newman-Woodward (C'Scope) Apr.
814-4 The Young Lions—
Brando-Clift-Martin (C'Scope) Apr.
819-3 Ten North Frederick—
Cooper-Parker (C'Scope) May
836-7 Thundering Jets—Reason-Foran (Regalscope) .. May
804-5 Fraulein—Wynter-Ferrer (C'Scope) May
827-6 Showdown at Boot Hill—
Bronson-Horton (Regalscope) May
812-8 From Hell to Texas—Murray-Varsi (C'Scope) June
828-4 Naked Earth—Greco-Todd (C'Scope) June
825-6 Desert Hell—Keith-Hale (Regalscope) June
827-9 The Fly—Hedison-Owens (C'Scope) July
822-7 Space Master X7—
Williams-Thomas (Regalscope) July
823-5 Gang War—Bronson-Taylor (Regalscope).... July
824-3 The Bravados—Peck-Collins (C'Scope) July
829-2 Sierra Baron—Keith-Jason (C'Scope) July
830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) .. Aug.
820-1 RX Murder—Jason-Goring (C'Scope) Aug.
818-5 Flaming Frontier—Bennett-Davis (Regalscope). Aug.
831-8 The Fiend Who Walked the West—
O'Brian-Evans (C'Scope)
(formerly "Quick Draw") Aug.
833-4 The Hunters—
Mitchum-Wagner-Britt (C'Scope) Sept.
832-6 Harry Black and the Tiger—
Granger-Rush (C'Scope) Sept.
834-2 Villa!—Romero-Keith-Dean (C'Scope) Oct.
The Barbarian and the Geisha—
John Wayne (C'Scope) Oct.
The Lone Texan—Parker-Dalton (Regalscope) Oct.
In Love and War—Wagner-Wynter (C'Scope) Nov.
Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.
Rally Round the Flag Boys—
Woodward-Newman-Collins (C'Scope) Dec.
826-8 Wolf Dog—Jim Davis (Regalscope) not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Paths of Glory—Douglas-Meeker Mar.
Ride Out for Revenge—Calhoun-Grahame Mar.
Steel Bayonet—Genn-Moore Mar.
Run Silent, Run Deep—Gable-Lancaster Apr.
Paris Holiday—Hope-Fernandel Apr.
Return of Dracula—Lederer-Eberhardt Apr.
The Flame Barrier—Franz-Crowley Apr.
Edge of Fury—Higgins-Holmes May
God's Little Acre—Ryan-Ray-Louise May
Fort Massacre—Joel McCrea May
Toughest Gun in Tombstone—George Montgomery .. May
Island Women—Windsor-Edwards May
Thunder Road—Mitchum-Barry May
Lost City of Gold—Lone Ranger June
Wink of an Eye—Dowling-Kidd June
The Vikings—Douglas-Curtis-Leigh July
Kings Go Forth—Sinatra-Wood July
I Bury the Living—Boone-Bikel July
La Parisienne—Brigitte Bardot Aug.
China Doll—Mature-Hua Aug.
It, the Terror from Beyond Space—Thompson-Smith. Aug.
The Curse of the Faceless Man—Anderson-Edwards. Aug.
Gun Runners—Murphy-Albert Sept.
Terror in a Texas Town—Sterling Hayden Sept.
Cop Hater—Robert Loggia Sept.
The Big Country—Peck-Simmons Sept.
Man of the West—Cooper-London-Cobb Oct.
The Fearmakers—Dana Andrews Oct.
Hong Kong Confidential—Barry-Tyler Oct.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5816	I Married a Woman—Gobel-Dors	Mar.
5817	The Lady Takes a Flyer— Turner-Chandler (C'Scope)	Mar.
5818	Damn Citizen—Andes-Hayes	Mar.
5886	The Mark of the Hawk—Poitier-Kitt	Mar.
5819	The Female Animal—Lamarr-Nader (C'Scope)	Apr.
5820	Day of the Badman— MacMurray-Weldon (C'Scope)	Apr.
5821	Summer Love—Saxon-Meredith	Apr.
5822	The Big Beat—Reynolds-Martin	Apr.
5823	Girls on the Loose—Corday-Milan	May
5824	Live Fast, Die Young— Murphy-Eberhardt	May
5825	Winchester '73—reissue	May
5826	Criss Cross—reissue	May
5827	The Horror of Dracula—Cushing-Gough	June
5829	This Happy Feeling— Reynolds-Jurgens (C'Scope)	June
5828	The Thing That Couldn't Die— Reynolds-Martin	June
5830	A Time to Love and a Time to Die— Gavin-Pulver (C'Scope)	July
5831	Kathy O'—Duryea-McCormack (C'Scope)	July
5832	Last of the Fast Guns— Mahoney-Roland (C'Scope)	July
5833	Twilight for the Gods—Hudson-Charisse	Aug.
5835	Voice in the Mirror—Egan-London (C'Scope)	Aug.
5834	Wild Heritage—Rogers-O'Sullivan (C'Scope)	Aug.
5901	Bend of the River—Reissue	Aug.
5902	World in His Arms—Reissue	Aug.
5903	Up Front—Reissue	Aug.
5904	Mississippi Gambler—Reissue	Aug.
5836	Ride a Crooked Trail— Murphy-Scala (C'Scope)	Sept.
5837	Once Upon a Horse— Rowan-Martin (C'Scope)	Sept.
5838	Raw Wind in Eden— Williams-Chandler (C'Scope)	Oct.
5839	The Saga of Hemp Brown— Calhoun-Garland (C'Scope)	Oct.

Warner Bros. Features

1957-58

(321 W. 44th St., New York 18, N. Y.)

716	Lafayette Escadrille—Hunter-Choureau	Mar. 22
717	Marjorie Morningstar—Kelly-Wood	Apr. 5
715	Chase a Crooked Shadow—Todd-Baxter	Apr. 19
718	Stakeout on Dope Street—Wexler-Haze	May 3
719	Violent Road—Keith-Zimbalist	May 10
720	The Left Handed Gun—Newman-Milan	May 17
721	Manhunt of the Jungle—Robin Hughes	May 24
722	Too Much Too Soon—Flynn-Malone	May 31
723	Dangerous Youth—Baker-Vaughan	June 7
724	No Time for Sergeants—Andy Griffith	July 5
725	Indiscreet—Grant-Bergman	July 26
726	Badman's Country—Montgomery-Booth	Aug. 2
727	The Naked and the Dead— Ray-Robertson (C'Scope)	Aug. 9

1958-59

803	Old Man and the Sea—Spencer Tracy (special engagements)	Aug. 23
801	Wind Across the Everglades—Ives-Plummer	Sept. 6
802	Damn Yankees—Hunter-Verdon	Sept. 27
804	Onionhead—Griffith-Farr	Oct. 25

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1957-58

2555	Candid Microphone No. 1 (reissue) (10½ m.)	May 1
2757	The Explosive Mr. Magoo— Mr. Magoo (6 m.)	May 8
2612	A Boy and His Dog— Favorite (reissue) (7 m.)	May 22
2854	Hollywood Star Festival—Special (8½ m.)	May 29
2758	Magoo's Three-Point Landing— Mr. Magoo (6½ m.)	June 5
2613	Happy Tots—Favorite (reissue) (7 m.)	June 5
2956	The Embers— Cavalcade of B'way (reissue) (9 m.)	June 12

2614	The Oompahs—Favorite (reissue) (7 m.)	June 19
2855	Glamorous Hollywood—Special (10 m.)	June 26
2556	Candid Microphone No. 2 (reissue) (11 m.)	July 3
2615	Air Hostess—Favorite (reissue) (8 m.)	July 7
2805	Show Dog Champs—Sports (8½ m.)	July 17

1958-59

3601	Gerald McBoing Boing— Favorite (reissue) (7 m.)	Sept. 4
3551	Candid Microphone No. 3 (reissue) (10½ m.)	Sept. 4
3751	Magoo's Cruise—Mr. Magoo (6 m.)	Sept. 11
3801	Aqua-Rama—Sports	Sept. 11
3951	Chip-Antics— Animal Cavalcade (reissue) (10½ m.)	Sept. 18
3851	Rhapsody on Ice— Novelty (reissue) (9 m.)	Sept. 18
3602	Flora—Favorite (reissue) (7 m.)	Sept. 25

Columbia—Two Reels

1957-58

2435	A Star is Shorn— Danny Webb (reissue) (17 m.)	Apr. 24
2160	The Iron Claw—Serial (reissue) (15 ep.)	Apr. 24
2426	Open Season for Saps— Favorite (reissue) (18 m.)	May 15
2406	Pies and Guys—3 Stooges (16½ m.)	June 12
2436	Two Local Yokels— Favorite (reissue) (17 m.)	June 19
2180	Great Adventures of Wild Bill Hickok— Serial (reissue) (15 ep.)	Aug. 7

1958-59

3401	Sweet and Hot—Three Stooges (17 m.)	Sept. 4
3421	Happy Go-Whacky—Vera Vague (reissue) (16 m.)	Sept. 11

Metro-Goldwyn-Mayer—One Reel

1957-58

C-939	Vanishing Duck—C'Scope Cartoon (7 m.)	May 2
W-973	Droopy's Good Deed— Cartoon (reissue) (7 m.)	May 2
W-974	Jerry's Cousin—Cartoon (reissue) (7 m.)	May 16
C-940	Robin Hoodwinked— C'Scope Cartoon (7 m.)	June 6
W-975	Symphony in Slang— Cartoon (reissue) (7 m.)	June 13
C-941	Droopy Leprechaun— C'Scope Cartoon (7 m.)	July 4
W-976	Sleepy-Time Tom— Cartoon (reissue) (7 m.)	July 4
W-977	His Mouse Friday— Cartoon (reissue) (7 m.)	July 25
C-942	Tot Watchers—C'Scope Cartoon (7 m.)	Aug. 1
W-978	Puss 'N' Toots—Cartoon (reissue) (7 m.)	Aug. 8

1958-59

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31	Jerry's Diary—Tom & Jerry (7 m.)	
C-32	Slicked-Up Pup—Tom & Jerry (6 m.)	
C-33	Nitwit Kitty—Tom & Jerry (7 m.)	
C-34	Cat Napping—Tom & Jerry (7 m.)	
C-35	The Flying Cat—Tom & Jerry (7 m.)	
C-36	The Duck Doctor—Tom & Jerry (7 m.)	
C-37	The Two Musketeers—Tom & Jerry (7 m.)	
C-38	Smitten Kitten—Tom & Jerry (8 m.)	
C-39	Triplet Trouble—Tom & Jerry (7 m.)	
C-40	Little Runaway—Tom & Jerry (7 m.)	
C-41	Fit to Be Tied—Tom & Jerry (7 m.)	
C-42	Push-Button Kitty—Tom & Jerry (7 m.)	
W-61	Cruise Cat—Tom & Jerry (7 m.)	
W-62	The Doghouse—Tom & Jerry (6 m.)	
W-63	The Missing Mouse—Tom & Jerry (6 m.)	
W-64	Jerry and Jumbo—Tom & Jerry (7 m.)	
W-65	Johann Mouse—Tom & Jerry (8 m.)	
W-66	That's My Pop—Tom & Jerry (7 m.)	
W-67	Car of Tomorrow—Tex Avery (m.)	
W-68	Magical Maestro—Tex Avery (7 m.)	
W-69	One Cab's Family—Tex Avery (8 m.)	
W-70	Rock-A-Bye Bear—Tex Avery (7 m.)	
W-71	Caballero Droopy—Tex Avery (6 m.)	

(Continued on next page)

W-72 Little Johnny Jet—Tex Avery (7 m.)
W-73 TV of Tomorrow—Tex Avery (7 m.)
W-74 Droopy's Double Trouble—Tex Avery (7 m.)
W-75 Little Wisequacker—Barney Bear (7 m.)
W-76 Busybody Bear—Barney Bear (6 m.)
W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...
W-78 Cobs and Robbers—Barney Bear (6 m.)

Paramount—One Reel

1957-58

P17-8 Finnegan's Flea—Noveltoon (7 m.)Apr. 4
B17-5 Which is Witch—Casper (6 m.)May 2
P17-9 Okey Dokey Donkey—Noveltoon (7 m.) .May 16
P17-10 Chew Chew Baby—Noveltoon (6 m.) ..Aug. 15
P17-11 Travelaffs—Noveltoon (6 m.)Aug. 22
H17-3 You Said a Mouseful—
Herman & Katnip (6 m.)Aug. 29

1958-59

E18-1 Quick on the Vigor—Popeye (7 m.) ...Sept. 5
E18-2 Riot in Rhythm—Popeye (8 m.)Sept. 5
E18-3 Farmer and the Belle—Popeye (7 m.) ...Sept. 5
E18-4 Vacation with Play—Popeye (7 m.)Sept 5
E18-5 Thrill of Fair—Popeye (7 m.)Sept. 5
E18-6 Alpine for You—Popeye (7 m.)Sept. 5
S18-1 Voice of the Turkey—Cartoon (6 m.) ..Sept. 12
S18-2 Party Smarty—Cartoon (8 m.)Sept. 12
S18-3 The Case of the Cockeyed Canary—
Cartoon (7 m.)Sept. 12
S18-4 Feast and Furious—Cartoon (6 m.)Sept. 12
S18-5 Starting from Hatch—Cartoon (7 m.) ..Sept. 19
S18-6 Winner by a Hare—Cartoon (6 m.)Sept. 19
S18-7 Boo Hoo Baby—Cartoon (8 m.)Sept. 19
S18-8 Casper Comes to Clown—Cartoon (8 m.) .Sept. 19
S18-9 Casper Takes a Bow Wow—
Cartoon (7 m.)Sept. 19
S18-10 Ghost of the Town—Cartoon (7 m.)Sept. 26
S18-11 Mice Capades—Cartoon (7 m.)Sept. 26
S18-12 Of Mice and Magic—Cartoon (7 m.) ..Sept. 26
S18-13 Herman the Catoonist—Cartoon (7 m.) .Sept. 26
S18-14 Drinks on the Mouse—Cartoon (7 m.) ..Sept. 26

(Editor's Note: All the above short subjects in the E18 and S18 series are reissues.)

Twentieth Century-Fox—One Reel

7804-8 Transcontinental—
Movietone (C'Scope) (10 m.)Apr.
5804-0 The Juggler of Our Lady—
Terrytoon (C'Scope) (9 m.)Apr.
5834-7 Happy Landing—Terrytoon (reissue) (7 m.) Apr.
5805-7 Gaston, Go Home—
Terrytoon (C'Scope) (7 m.)May
5835-4 Lazy Little Beaver—
Terrytoon (reissue) (7 m.)May
7806-3 Fortress Formosa—Movietone (C'Scope) ...May
7350-2 Colourful Courtship—Special (15 m.)May
7807-1 Inside Poland Today—Movietone (C'Scope) June
5806-5 Dustcap Doormat—
Terrytoon (C'Scope) (7 m.)June
5836-2 Hula Hula Land—Terrytoon (reissue) (7 m.) June
5807-3 Camp Clobber—Terrytoon (C'Scope) (8 m.) July
5837-0 Love's Labor Won—
5807-3 Sick, Sick, Sidney—Terrytoon (7 m.)Aug.
Terrytoon (reissue) (7 m.)July
5838-8 Golden Egg Goosie—
Terrytoon (reissue) (7 m.)Aug.
5809-9 Old Mother Clobber—Terrytoon (C'Scope).Sept.
5839-6 Feudin' Hillbillies—
Mighty Mouse (reissue) (7 m.)Sept.
5810-7 Gaston's Easel Life—Terrytoon (C'Scope) ..Oct.
5840-4 Truckload of Trouble—
Terrytoon (reissue) (8 m.)Oct.
5811-5 Signed, Sealed and Clobbered—
Terrytoon (C'Scope)Nov.
5841-2 The Happy Clobbers—
Terrytoon (reissue) (7 m.)Nov.
5812-3 Sidney's Family Tree—
Terrytoon (C'Scope)Dec.
5842-0 Happy Valley—
Terrytoon (reissue) (7 m.)Dec.

Universal—One Reel

3875 Parrot Jungle—Color Parade (9 m.)Apr. 14
3817 Half Empty Saddles—Cartune (7 m.)Apr. 21
3836 The Great Who-Dood-It—
Cartune (reissue) (7 m.)Apr. 28
3818 Polar Pests—Cartune (7 m.)May 19
3876 Weekend Pirate—Color Parade (9 m.)May 26
3819 A Chilly Reception—Cartune (7 m.)June 16
3877 Battle of the Flowers—Color Parade (9 m.) ..July 7
3820 His Better Elf—Cartune (7 m.)July 14
3878 Teaser Test—
Color Parade (C'Scope) (9 m.)Aug. 11
3821 Yukon Have It—Cartune (7 m.)Aug. 11
3822 Everglade Raid—Cartune (7 m.)Sept. 8
3879 Old Italian Sports—Color Parade (9 m.) ...Sept. 15
3880 It's a Tough Life—Color Parade (9 m.)Oct. 20

Universal—Two Reels

3805 The Wildest—
Louis Prima-Keely Smith (15 m.)Feb. 18

Vitaphone—One Reel

1957-58

5709 Feather Bluster—Merrie Melody (7 m.)May 10
5312 The Scarlet Pumpernickel—
Hit Parade (reissue) (7 m.)May 17
5725 Now Hare This—Bugs Bunny (7 m.)May 31
5313 All A-Bird-r-r-d—Hit Parade (reissue) (7 m.) June 14
5710 To Itch His Own—Merrie Melody (7 m.) ...June 28
5314 Awful Orphan—Hit Parade (reissue) (7 m.) July 12
5711 Dog Tales—Looney Tune (7 m.)July 26
5315 Rebel Rabbit—Hit Parade (reissue) (7 m.) Aug. 9
5726 Knighty Knight Bugs—Bugs Bunny (7 m.) .Aug. 23
5316 Stooze for a Mouse—
Hit Parade (reissue) (7 m.)Aug. 30
5712 Weasel While You Work—
Merrie Melody (7 m.)Sept. 6
5713 A Bird in a Bonnet—
Merrie Melody (7 m.)Sept. 27
5714 Hook, Line and Stinker—
Looney Tune (7 m.)Oct. 11

1958-59

6301 Bowery Bugs—
Hit Parade (reissue) (7 m.)Sept. 13
6302 An Egg Scramble—
Hit Parade (reissue) (7 m.)Oct. 4
6303 Wise Quackers—
Hit Parade (reissue) (7 m.)Oct. 25

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206 Wed. (E) ...Sept. 10

207 Mon. (O) ...Sept. 15

208 Wed. (E) ...Sept. 17

209 Mon. (O) ...Sept. 22

210 Wed. (E) ...Sept. 24

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73 Tues. (O)Sept. 16

74 Thurs. (E) ...Sept. 18

75 Tues. (O)Sept. 23

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82 Tues. (E)Sept. 30

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No. 35

SHOR AND HANSEN EXCHANGE REPLIES

In our August 2 issue, we published the complete text of a July 25 letter sent by Rube Shor, the Cincinnati exhibitor leader, to Victor R. Hansen, head of the Antitrust Division of the Department of Justice, in which Shor outlined the Paramount sales policy on the licensing of "The Ten Commandments" to drive-in theatres and urgently requested that that Hansen take immediate steps to stop Paramount from compelling such theatres to fix admission prices on the picture.

Under date of August 4, Hansen sent the following reply to Shor:

"Dear Mr. Shor:

"We have your letter of July 25, 1958, concerning the licensing of the motion picture entitled The Ten Commandments on the basis of a royalty payment of a fixed amount per patron.

"It is not illegal for Paramount to license a motion picture on the basis of so much per person admitted to the exhibition of the picture concerned, for the exhibitor is left free to determine for himself what the admission prices shall be. Of course, the exhibitor is not likely to charge less than the per capita royalty payment charged; and in fact it is to be expected that he will charge considerably more than that to cover his cost of doing business and to enable him to earn a profit. However, this is not different from what the purchaser of a commodity for resale generally does, which is to endeavor to get sufficiently more for the commodity to make his handling of the commodity profitable. The fact that a motion picture is licensed for exhibition rather than sold for resale and the fact that it involves entertainment rather than a physical commodity being purveyed to the customer does not make the situation materially different.

"You state that 'at the Twin Drive-In Theatre in Cincinnati, Ohio, Paramount makes the charge of 68c per person for those over twelve years of age and 30c per person for those under twelve years of age the first week and the second week 57c per person for those over twelve years of age and 25c per person for those under twelve years of age,' and you contend that this fixes the Twin's admission price at \$1.25 per person for individuals over twelve years of age and 50c per person for individuals under twelve years of age. Nevertheless, if the Twin wished to do so, it could charge \$1.00 or \$1.50 for adults over twelve or 40c or 60c for children under twelve, or any other prices it chose to charge. The Twin's only obligation to Paramount would be to pay it the per capita royalty specified in the license agreement.

"With respect to the price policy of some drive-ins in so far as children are concerned, Paramount cannot be compelled to permit a picture it has produced and owns to be seen free by certain patrons with the result that it receives no compensation for the picture having been seen by such patrons, whether such patrons be adults or children.

"The inquiry referred to in the last paragraph of your letter, which was contained in your letters of May 2, 1958 and May 20, 1958, is not in a form which is susceptible of a meaningful reply."

Shor, replying to Hansen, had this to say to him in a letter dated August 19:

"Dear Mr. Hansen:

"I am in receipt of your letter dated August 4th, and your letter strikes me as being very odd in that you do not in

any manner refer to any appropriate injunction but you take it upon yourself to write in special legal rights for film companies. You apparently have decided to bypass the decree completely. You are trying to resolve the independent theatre complaints upon what the law may or may not have been before the decrees were entered.

"If I am not mistaken, the department has filed action on price fixing against three small independent drive-ins in the Omaha area, which you allege there is price fixing on hot dogs, soft drinks, etc.

"I have discovered something which might be of much interest to you in this area while discussing 'Ten Commandments' and the Paramount decree. It is possible that price fixing might be in effect in this neighborhood amongst the small independent exhibitors for their prices are practically the same on hot dogs, soft drinks, etc. The most astounding fact I discovered amongst these theatres is that they were, each one without exception, not charging for water, or children, with the exception of children's admission on 'Ten Commandments.' Perhaps you can find some reason for price fixing action against these theatre operators as you have in the Omaha territory.

"While I admit this is only local and perhaps price fixing decree is only meant to affect the independents who have not been found guilty of violating laws and to be confined to those in small local areas rather than on a national picture, such as the accidental uniformity admission price of 'Ten Commandments' throughout the country.

"It also strikes me as strange that any request made to the Department of Justice by those found guilty in the Paramount case (the divorced circuits or the distributor-producers) is presented to the Federal Courts by your department for the approval of the courts. To me this is proof positive that you are trying without any authority to re-write the decree in the interest of big business.

"Again I insist that since you have found it not difficult to define the rights of big business, that you do the same for small business, as per my requests of May 2nd and May 20th, 1958."

(Copies of Mr. Shor's letter were sent to Senators Bricker and Lausche, Congressmen Scherer and Hess and Governor O'Neill, all of Ohio.)

Shor's caustic reply to Hansen speaks for itself and needs no comment from this paper. It is interesting to note, however, that Hansen, in replying to Shor's July 25 letter, has utterly ignored his charge that, though "Ten Commandments" was shown on subsequent-run in conventional theatres throughout the country at admission prices of \$1.25 for adults and 50c for children, the Department of Justice did not intervene, despite the unusual uniformity in the admission price charged, "although in many of the theatres in which this uniform price was charged the ordinary admission price was quite different." Ignored also by Hansen was Shor's specific statement that, in Cincinnati, Ohio, "Paramount let it be definitely known that unless theatres would agree to charge \$1.25 for adults and 50c for children, Paramount would not license the 'Ten Commandments' to be shown at such theatres."

That Hansen and his Antitrust Division long have had good and sufficient reasons to act against Paramount is made clear in National Allied's recently published white paper, which had this to say, partly, about the fixing of admission prices in connection with "The Ten Commandments":

"In a small western city the royalty payment set forth

(Continued on back page)

LOUIS PHILLIPS' REPEAT PERFORMANCE

Louis Phillips, vice-president and general counsel of Paramount Pictures, has strongly condemned National Allied's "white paper" in an 18-page letter sent to Senator Hubert H. Humphrey, chairman of the Senate Small Business Subcommittee on Retailing, Distribution and Fair Trade Practices.

The letter, which is dated August 22 and which was released to the trade press this week, labels the "white paper" as a "substantial rehash" of matters already considered and disposed of by Humphrey's subcommittee in the hearings held in 1956.

Stating that the Allied leaders are consistent only in their inconsistency, Phillips charged that the "white paper" abandons positions strongly advocated by Allied in the Paramount case, such as divorcement between exhibition on the one hand and production and distribution on the other. He points out that, in the 1956 hearings, Allied urged integration by seeking permission for the divorced circuits to go into production with preemptive rights but that it objects to the acquisition of even a single theatre by a producer, such as Paramount's acquisition of the Esquire Theatre in Chicago. Moreover, he ridiculed Allied for proclaiming in its "white paper" the merits of a fixed system of runs and clearances, charging that this position is in complete variance with the one adopted by it in the Paramount case.

As to Allied's contention that current distributor policies and practices are driving the smaller theatres out of business, Phillips calls this charge "preposterous" and claims that producers and distributors are doing their utmost to insure that all theatres, both large and small, remain open. This, he added, they are attempting to do by the production of a greater number of top quality pictures at great cost, but he condemns Allied for asking that such pictures be supplied to the smaller theatres at "low film rentals" and earlier availabilities, claiming that Allied wants the producers to subsidize such theatres.

On the matter of Allied's claim that there is an artificial distinction between clearance and availability, Phillips contends that the distinction is real and not artificial. He adds that production and distribution require flexibility and discretion in merchandising their products and charges that, if pictures were to be made available as suggested by the "white paper," the failure to achieve penetration by word-of-mouth and other means of advertising, coupled with the number of prints required, would make it impossible to continue production of costly features and would deprive millions of persons of the opportunity to see and enjoy great motion pictures. This, declared Phillips, would be injurious to the smaller exhibitors who benefit from the exploitation of the pictures in their earlier exhibition in strategically located theatres and would be ruinous to producers and distributors as well. Additionally, Phillips contends that the large film rentals paid by the key-run theatres make it possible to serve thousands of theatres that pay but a small fraction of the cost of a single print, not to mention the cost of production.

As to Allied's claim that Paramount has and is fixing admission prices on "The Ten Commandments," Phillips declares that the charge is totally lacking in merit and goes into a long harangue against individual Allied leaders in defense of his

company's sales policy on the picture. It is interesting to note, however, that he makes no comment whatever on the Allied claim that proof of price-fixing lies in the fact that theatres throughout the country advanced their admissions to a uniform figure while playing "The Ten Commandments."

All in all, Phillips contends that if the methods and restrictions suggested by the "white paper" were adopted, the producers would lose the incentive to make top pictures and the motion picture industry as a whole would be seriously injured, if not destroyed.

Although Phillips has characterized the "white paper" as a "substantial rehash," his own efforts to refute the Allied contentions may well be labeled a "repeat performance," for most of the arguments he presents, aside from containing numerous inaccuracies, are hollow and have been torn apart in the past by Abram F. Myers, Allied's general counsel, on the basis of legal and logical reasoning.

It should be noted that, throughout his letter, Phillips' references to Allied and its leaders is in the same maledictory tone he has employed in the past. It fully reflects Paramount's unyielding attitude as well as its utter disregard for the welfare of the smaller exhibitors.

WILL PARAMOUNT DELIVER THIS TIME?

Accompanied by the usual pronouncements about "faith in the future of the industry," Barney Balaban, president of Paramount Pictures, announced this week at a trade press conference that his company's 1959 release schedule, exclusive of "The Ten Commandments," will include at least 20 pictures, "and hopefully more," in the million dollar-plus category. These pictures, he added, will be augmented by a number of smaller-budgeted pictures.

While news of a greater number of important pictures from a major company is indeed gratifying, we cannot get too excited about the Paramount announcement because of its past performance. Last October, for example, Balaban announced that his company will start 1958 with "32 important properties, many of them completed or in final production stages." At that time he stated that Paramount "has never in its history had so many quality pictures finished, in production, or ready to go before the cameras," and he added that "we are ready to move aggressively and quickly to deliver to the box-office every type of product indicating profit potential."

But what happened? The record shows that for 1958 the Paramount release schedule lists a total of only 23 pictures (exclusive of 10 reissues). Of these, 12 are strictly program pictures that have played or will play on the lower half of double bills. Only 11 of these 23 pictures can be rated as important from the production point of view, though a number of them have proved less than satisfactory at the box-office. These 11 pictures include "Wild is the Wind," "Desire Under the Elms," "St. Louis Blues," "Teacher's Pet," "Another Time, Another Place," "King Creole," "Rock-a-bye Baby," "The Matchmaker" and the forthcoming "Houseboat" and "The Geisha Boy." Incidentally, "Houseboat," which will be reviewed next week, is a fine entertainment starring Cary Grant and Sophia Loren, and should do top business.

In the last four months of this year, Paramount officially has scheduled 8 pictures for release. Only

"Houseboat," a November release, and "The Geisha Boy," a December release starring Jerry Lewis, are potential box-office pictures. The other six are low-budget program pictures with unknown casts, the kind that seem more fitting for release through American-International than through a giant film company like Paramount.

Let us hope that Paramount's record of delivery in 1959 will be far more substantial than that delivered in 1958, despite Balaban's glowing announcement.

**"The Night Heaven Fell" with
Brigitte Bardot, Stephen Boyd
and Alida Valli**

(Kingsley-Int'l; July; time, 89 min.)

This foreign-made melodrama will depend on the popularity of Brigitte Bardot to draw customers to the box-office, for the story itself is ordinary and only moderately interesting. Moreover, the direction is poor, the acting leaves much to be desired, and the use of English subtitles to translate the French and Spanish dialogue, a method that hardly ever is satisfactory, is distracting. There is considerable comedy here and there but it is not enough to overcome the routine script. Those who expect plenty of sex will not be disappointed on that score, for Miss Bardot is shown in varying states of undress, and her highly publicized curves are exploited to the full in her every movement. Photographed in CinemaScope and Eastman color, the action was shot on location in the mountain areas of Spain, providing scenic backgrounds that are magnificently beautiful:—

Brigitte, an unworlly girl, arrives in Southern Spain to visit Pepe Nieto, her wealthy uncle, and Alida Valli, her aunt. Shortly after her arrival, the uncle, a libertine, becomes involved in a bloody fight with Stephen Boyd, son of an innkeeper, who accuses him of causing his young sister to commit suicide. A servant knocks Boyd unconscious, but Alida tends to his injuries and falls for him. Brigitte, disturbed by the advances of her uncle, prodded by her contact with Boyd, and irked by the isolation of the estate, persuades her aunt to take her to the village to join the festivities accompanying the bullfights. There, Alida meets Boyd and arranges a rendezvous with him at her home that evening. Alida's husband intercepts Boyd as he enters the estate and, in the fight that follows, Boyd kills him in self defense. While the police search for Boyd, he visits Alida in her room and asks her to provide an alibi for him. She misinterprets the purpose of his visit and permits him to spend the night with her. In the morning, she learns his true purpose and angrily calls the police. He is picked up by the authorities but manages to break away. Brigitte helps him to escape by driving his car. The two become fugitives and hide in the mountainous terrain, where they experience numerous narrow escapes from the pursuing police. The many dangers they encounter finally convince Boyd that he had better surrender after persuading Brigitte to return to her aunt. He telephones Alida, arranges a meeting and convinces Brigitte that she must stay with her. As Boyd prepares to surrender, the police arrive. Brigitte, seeing them, runs to warn him. At that moment the police open fire and their bullets hit and kill Brigitte just as she reaches Boyd.

It was produced by Raoul J. Levy and directed by Roger Vadim from a screenplay written by himself

and Jacques Remy, based on the novel "Moonlight Jewellers," by Albert Vidalie.

Strictly adult fare.

**"Ghost of the China Sea" with David Brian
and Lynn Bernay**

(Columbia, September; time, 79 min.)

This melodrama might get by on the lower half of a midweek double bill if nothing better is in sight. As an entertainment, however, it is somewhat tiresome, for the story, which centers around a group of Americans who seek to escape from the Philippine Islands at the time of the Japanese invasion, meanders all over the China Sea and is given more to talk than to action. There are several situations here and there that offer some excitement, such as those that depict the Americans meeting and fighting Japanese patrols, but on the whole it offers little that will thrill the picture-goer. The situation that shows a minister shooting down several Japanese soldiers to save the lives of himself and others is somewhat distasteful and could have been omitted without harming the picture. The action was shot on location in the Philippines, and the background scenery and shots of the sea are eye-filling. The photography is sharp and clear:—

Shortly after the start of World War II, the Japanese advance in the Philippines threatens the Luzon sugar plantation of Lynn Bernay. David Brian, her chief mechanic, insists that they get out while they still can. Lynn refuses at first, but the sound of gunfire soon changes her mind. Accompanied by Harry Chang, her pro-American Japanese auditor, and Norman Wright, her close friend and minister, Lynn joins Brian in the flight for safety. The four are captured by a Japanese patrol, whose commanding officer charges Chang with treason and marks him for the firing squad. While Chang argues with a guard, Jonathan Haze, a lost sailor, stumbles upon the captives and succeeds in freeing them. They head for Pala Cove on the coast to a ship secreted there. Brian, an embittered man, takes charge of the group but makes it clear to every one that he is interested only in saving his own skin. En route they join forces with a small band of Philippine guerrillas. When they reach the cove, they find that the ship is a sampan, hardly seaworthy enough for a lengthy escape trip. Instead, they head for a supply depot on a small island, where they manage to get enough fuel to continue further down the coast. Compelled to stop for more supplies, they encounter a band of Japanese soldiers. In the fight that follows, the minister, previously a pacifist, kills several of the Japs and helps Lynn to escape before he himself is killed. Haze is wounded seriously, but Brian manages to get him back to the boat. Chang offers to stay behind to send the pursuing Japs on a wild goose chase, but a band of friendly Morros mistake him for a soldier and kill him. The heroism of his little band of "weaklings" gives Brian new strength, and his bitterness disappears. The party sets off on the final leg of the journey across the South China Sea, only to be attacked by a squadron of Zeros and a Japanese cruiser, but British planes fight off the attack and come to their rescue.

Charles B. Griffith wrote the screenplay and produced it. Fred F. Sears directed it.

Family.

in the 'request for offer' for the first week is 67 cents for each person 12 years of age and over, and 29 cents for each person under 12 'excluding infants.' Thus under this plan a person becomes an 'adult' at the age of 12 and a child between 12 and infancy must pay or be paid for. The form asks for a minimum guarantee in addition to the royalty payments, hence if attendance does not come up to the distributor's expectations, the exhibitor will have to make up the difference. It also calls for information concerning the admission prices the exhibitor proposes to charge, which information would be superfluous if Paramount contemplated licensing on a royalty basis and no more. But there are other and even more persuasive indications of a purpose to regulate admission prices.

"In the first place, the request for bids is addressed to four drive-ins in the Tulsa area. Considering that all patrons attend drive-ins in cars, these theatres are assuredly competitive. If they waived their costs and a profit, the minimum admission they could charge would be the distributor's so-called royalty. Normally each licensed drive-in would add to this uniform capitation an amount calculated to cover operating costs and yield a profit. Indulging the violent assumption that the distributor will not in some manner indicate the admission prices it thinks should be charged, the chances are that the drive-ins will independently arrive at uniform charges due to the similarity of their operations. And since the form letter accompanying the request for bids says that the two drive-ins licensed as a result of the bidding will be expected to play the picture simultaneously, Paramount doubtless expects them to charge the same prices, in hopes that both will be filled to capacity and one will not outdraw the other by charging a lower one.

"With respect to the many drive-ins that do not charge for children, the requirement that they pay Paramount so much a head for each child admitted constitutes price-fixing, pure and simple. Moreover, in a case in Indiana, according to information in this association's file, Paramount demanded a royalty of 80 cents for adults during the first week. Asked how the company arrived at that figure the salesman replied: "They want \$1.25 adult admission charged and 80 cents figures out approximately 70 per cent of the net \$1.14." (That is the net amount retained after deducting the admission tax.) Similar computations based on the royalty for adults for the second week and for children for both weeks show that the royalty payments, coupled with the 'intimated' admission prices, are artfully contrived to yield Paramount the 70 per cent of the gross for the first week and 60 per cent of the gross for the second week that it has been demanding of indoor theatres for this attraction.

"A striking revelation of Paramount's true purpose appears in *The Film Daily* for June 16, 1958. In spelling out the policy for drive-ins, Edward G. Chumley, special U.S. and Canadian sales manager for "The Ten Commandments," declared: 'We are not at this time interested in licensing any drive-in that cannot play the picture for at least two weeks . . . to open on a Wednesday, Thursday, or Friday,' thus insuring two weekends. He then goes on to explain the "royalty" device, using this pregnant passage: ' . . . the per person royalty which you (the salesman) shall seek shall be computed on the basis of the appropriate percentage of the net admission prices which other exhibitors in the area have charged for admission to their theatres on this production.' (Italics added.)

"This royalty method was first attempted by RKO with respect to a picture entitled 'Hans Christian Andersen.' In Judge Barnes' letter to Senator Schoeppel dated November 17, 1953 he gave his blessing to it in a single sentence: 'It is our considered opinion that it does not constitute the fixing of minimum prices by the parties to the license agreement and hence it is a proper method by which to determine the film rental to be paid by an exhibitor to the distributor.' In a recent letter to this association Judge Hansen, Barnes' successor, reaffirmed this opinion by reference to the former letter. Neither cited any authority or advanced any reasons in support of his 'considered opinion.'

"The importance of this innovation should not be minimized because, at present, it is being used in connection with only one picture. The history of the business is that when one company succeeds with a new device for increas-

ing its revenue at the expense of the exhibitors, others soon adopt it.

"The discussion above in the main has dealt with price-fixing tactics as evidenced in certain bid forms used by the film companies recently. There has also been prevalent in the past two years (and now is quite common) the practice by practically all film companies of releasing pictures to both first-run theatres and subsequent-runs in accordance with an agreed upon (by telephone conversation usually in advance of booking) admission price. In other words, if the first-run theatre agrees in advance to charge \$1.25 (or an increased price over the theatre's regular price) then the film company will serve the print at an earlier date than it would if the exhibitor does not agree to charge \$1.25. Likewise, those subsequent-run which will charge 90 cents (again an agreement in advance to raise the regular price) can play a picture earlier. If there is refusal to raise the price, the theatre plays the picture much later. These practices relate to negotiated or usual deals, not bidding, and destroy the Attorney General's tortured efforts to validate price-fixing as an adjunct to competitive bidding.

"In the face of the plain language of the injunction the Attorney General's defense of the price-fixing activities of the film companies is superficial and unconvincing. But such an important question affecting the public interest (as all price-fixing does) should not be resolved solely as a matter of law. The Attorney General in the performance of his duty to enforce the antitrust laws should make an investigation to ascertain the effects of these selling policies on the public and on the theatres.

"A simple field investigation in a limited number of cities and towns in various parts of the country would tell the story. If such a survey disclosed that prices were generally increased over the theatres' usual scales for certain designated pictures, that would constitute evidence of price-fixing. If it disclosed that theatres on the same run in competitive areas had advanced their admissions to a uniform figure, the proof would be irresistible. So far as we are aware all drive-ins East of the Mississippi River playing 'The Ten Commandments' are charging a \$1.25 for adults and 50 cents for children, a coincidence that offends against all laws of probability.

"During the hearings before the Senate Small Business Committee a representative of this association placed in the record tabulations compiled from newspaper advertisements and data supplied by exhibitors which revealed price increases to a uniform level for three pictures, 'Peter Pan,' 'Hans Christian Andersen' and 'Salome,' in a number of competitive areas. Maurice Silverman, the Antitrust Division attorney in charge of motion picture matters, dismissed the exhibits by saying that 'identity is a factor that has to be considered with respect to all the other factors pertaining to those theatres.' In an obvious effort to minimize the evidence of uniformity, he added: 'Frequently you will find that theatres in an area generally charge about the same price.' This was too much to let stand without qualification, and Judge Barnes quickly added: "I think it is particularly significant if it occurs in an isolated example relating to a particular picture, which presents an admission price different from that ordinarily used in the theatre . . . and naturally is a suspicious matter."

"Those were exactly the kind of situations set forth in the exhibits. But the Department took no action in the matter."

From what the "white paper" has to say on the tactics employed to fix admission prices, one does not have to be a legal mastermind to see that Allied has made out a strong case against the Antitrust Division for refusing to act on the numerous exhibitor complaints that have been filed with its office.

It is apparent that Hansen, as head of the Antitrust Division, either is not disturbed by Allied's charges or chooses to ignore them, and his refusal to act on the complaint made by Shor is merely another instance of his condonation of distributor policies and practices that are nullifying the intent and effectiveness of the decrees, as well as the declared purposes of the anti-trust laws. This continuing attitude serves as further proof that there is a dire need for the Congressional investigation demanded by Allied.

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"WHITE PAPER" CRUSADE MAKING FINE PROGRESS

National Allied's "white paper" campaign, which is directed mainly against the Department of Justice for its failure to enforce the motion picture decrees, is the subject of a highly informative progress report by Trueman T. Rembusch in the current issue of *Theatre Facts*, the organizational bulletin of Allied Theatre Owners of Indiana. As chairman of the Indiana Committee for Enforcement of the Decrees, Rembusch has been guiding the very effective campaign carried on in his state and has been working very closely with other Allied units nationally.

On the local level, Rembusch reports that all Congressmen, Senators and candidates for Congress from Indiana have received copies of the "white paper" along with transmitting letters describing the intolerable conditions under which many theatres are struggling to exist, and that practically all have responded showing deep concern and a sincere willingness to be of service.

The report reveals that on August 12 Rembusch turned over to a representative of the Department of Justice a complete file of "incontrovertable" evidence, both local and national, testifying to the flagrant violation of the price-fixing injunctions of the decrees by Paramount in its sale of "The Ten Commandments." Copies of the file were sent to all Indiana Congressmen and Senators, together with transmittal letters that pointed out that, if the Antitrust Division does not act on the complaint by seeking contempt proceedings in the New York District Court, which has jurisdiction over the decrees, then the Division should be investigated fully by Congress.

Rembusch adds in his report that these same price-fixing injunctions are being flaunted by Morris Lefko, special sales representative for United Artists, in offering "Around the World in 80 Days." It must be remembered, said Rembusch, that Lefko was formerly with Paramount and set up the "illegal" royalty deal on "Ten Commandments." He charges that, on a recent solicitation of Indiana circuit operators, Lefko "insisted" that an admission price of \$1.25 for adults and 50c for children be charged.

"In case the Antitrust Division refuses to act upon the evidence submitted August 12 by seeking in the New York District Court contempt proceedings against Paramount and United Artists," continued Rembusch, "we must convince our Congressmen and Senators that a full investigation of the Antitrust Division for its dereliction in enforcing the decrees is a must early in the 1959 session of Congress. To accomplish this, we must make further efforts to convince our local chambers of commerce and civic clubs that they have a stake in this fight and enlist their active letter writing support to Congressmen and Senators. We must go to our patrons and explain to them why we have not been able to give them the bigger and better pictures when they are new and fresh, and why when we eventually play these pictures we must charge unrealistic high admission prices. Right now they blame us. We must make them understand that the responsibility lies with the distributors and Anti-

trust Division. Ask the patrons to sign petitions in the lobbies directed to Congressmen and Senators requesting our lawmakers to investigate the Antitrust Division. This is not washing our dirty linen in public. The public, and our patrons in particular, are resentful of the old service we are giving them on the bigger and better pictures. If you will inform them who is responsible—the distributors and the Antitrust Division—they will place the blame where it belongs. I have tried this approach to the public in one of my towns. I find that, not only do people rally around, but the amazing result is that it has helped our box-office. What we forget is that people are loyal to the businessmen operating in their community whether it is in their home town or their local shopping center in a city. When people realize that their town or community is being discriminated against by outside parties, they want to help correct the situation. Don't underestimate the innate loyalty to the theatre by the people in your town or your community."

On the national level, Rembusch reports the following activities by different Allied units:

"New Jersey exhibitors almost to a man have written their Congressmen and Senators and are at work on their service clubs. Jack Kirsch in Chicago—ditto, and as always you can bank on Kirsch turning in a good, thorough job. Michigan in its quiet way under President London has its campaign well under way. Wisconsin, just returned from vacation, is making up for lost time with one of the most comprehensive and intelligent plans of action suggested thus far. West Virginia, under Rube Shor's fine leadership, has been after not only West Virginia Congressmen and Senators but also Southern Ohio Congressmen and Senators. I have seen copies of the Congressmen's replies, and they are angry at the Antitrust Division and are promising action. Maryland exhibitors, under Jack Whittle's leadership, as always are doing a thorough job. New England, slow to move, is under way and making up for lost time. Eddie Linder promises to secure influential Congressmen Martin's support. Dwight Blissard in Mid-South almost single handed has the ball rolling in that territory. Gulf States, under handsome Abe Berenson, at its recent convention really kicked things off. Abe has already been at work on Congressmen and Senators. Leo Wolcott out in Iowa-Nebraska dropped his new postmaster duties long enough to get out a most stirring bulletin. Tim Evans, an officer in that unit, promises to go all out. He asked for copies of 'I Am a Man Who Cares' cards to distribute to his exhibitor friends. Minneapolis, under Frank Mantge, is good and mad over United Artists' recent 'Viking' guarantee deal as well as 'Ten Commandments' and '80 Days' deals, and he is at work getting the fight rolling in North Central. Kansas-Missouri, a usual slow starter, is beginning its activity. Colorado under Neal Beezley is earnestly at work with fine support from Joe Ashby and Tom Smiley. Of course, our National President Horace Adams, with an assist from Charlie Sugarman, is at work in Ohio. Eddie Ornstein, with an out-of-this-

(continued on back page)

"Appointment with a Shadow" with George Nader, Joanna Moore and Brian Keith

(Univ.-Int'l, November; time, 73 min.)

Better-than-average program fare is offered in this suspense melodrama. Centering around a drink-addicted ex-reporter who is given a chance to redeem himself in the eyes of his loyal girl-friend and his former editor, the story is an exciting and suspenseful account of his efforts to remain sober so that he might be the exclusive eye-witness to the planned capture of a notorious gangster, and of the nerve-wracking experiences he undergoes when he tries to convince the police that they had captured and killed the wrong criminal. His efforts to get this information to the police, who ignore him as an unbelievable drunkard, make for many tense moments because the real criminal, who had become aware of his knowledge, tries to silence him. It is an off-beat type of story, enhanced considerably by fine direction and realistic acting, with George Nader doing outstanding work in the leading role. The black-and-white CinemaScope photography is good:—

Nader, a once-famous reporter who had turned to drink, is given a chance to win back his old job when Joanne Moore, his loyal sweetheart, arranges with police lieutenant Brian Keith, her brother, to tip off Nader that Frank DeKova, a notorious gangster, was being set up for capture by Virginia Field, his girl-friend. She had told the police that she would be with him at a certain restaurant and that he had disguised himself with plastic surgery. Nader was being given a chance to witness the capture exclusively from a rooftop and score a scoop, but Joanne makes it clear that he must not touch liquor that day or everything will be lost. Nader valiantly stays away from the bottle and sees the gangster shot and killed by the police when he resists capture. Just then he finds himself confronted by DeKova on the rooftop and realizes that the man who had been killed was a plant to fool the police. Nader makes a daring escape before the gangster can shoot him and, after an exhaustive chase, tries to tell Joanne and Keith that DeKova is still alive, but, thinking that he had been drinking, they don't believe him and accuse him of missing the killing entirely. Even his former editor refuses to listen to him. Nader determines to find DeKova, who was just as determined to find him. Nader's plan backfires when the gangster, aided by Virginia, gains the upper hand on him and tries to push him off a roof to make his death look like suicide. Nader manages to come to grips with DeKova and knocks him unconscious. He holds him captive until the police arrive, winning respect from Keith and admiration and faith from Joanne.

It was produced by Howie Horwitz and directed by Richard Carlson from a screenplay by Alec Coppel and Norman Jolley, based on a story by Hugh Pentecost. Adult fare.

"Apache Territory" with Rory Calhoun, Barbara Bates and John Dehner

(Columbia, October; time, 70 min.)

Photographed in Eastman color, "Apache Territory" shapes up as a pretty good program western. The action fans ought to find it satisfying, for there is plentiful suspense and excitement in the story, which centers around a group of whites who are besieged in the desert by Apaches bent on exterminating them. The animosities that exist among the whites add to the suspense, for several of them, seeking to save their own skins, are killed by the Indians

and cause the death of most of the others. The direction and acting are competent, with Rory Calhoun outstanding as a quiet but fearless drifter who asserts his leadership for the benefit of all. The climax, in which Calhoun leads a successful raid on the Indians in a blinding sandstorm, is loaded with thrills.

While crossing the Arizona desert, Calhoun routs a band of attacking Apaches and rescues Carolyn Craig, the only survivor of a wagon-train massacre. Their water gone, Calhoun and Carolyn head for Papago Wells, the nearest supply spot, where they find young Tom Pitman, who had just escaped the Apaches. Others soon arrive, including Frank DeKova, a half-breed in flight from a sheriff's posse; John Dehner and Barbara Bates, his fiancée, who had once been engaged to Calhoun and who was heading East to marry Dehner; and six soldiers, survivors of a Cavalry troop that had been decimated by the Apaches. Calhoun suggests to all that they remain at the water hole while Apaches are still in the area. His advice is disputed by Dehner and by Frances DeSales, the sergeant in charge of the soldiers, but they reluctantly agree when an Apache arrow suddenly kills one of the soldiers and the others ask Calhoun to assume leadership. In the events that follow, Dehner, motivated by jealousy over the fact that Barbara's love for Calhoun had not cooled, and DeSales, motivated by a desire to steal a bag full of gold nuggets from DeKova, create dissension and commit acts that cause the deaths of themselves and others and endanger the remaining members of the party. Calhoun risks his life to replenish the low food supply and, when a sandstorm envelops the area, he leads a raid on the Indian encampment with homemade bombs of canteens filled with gravel and gunpowder. The attack exterminates the Indians and breaks the siege. It ends with Calhoun and Barbara deciding to try life together, while Pitman and Carolyn head for California with the same idea.

It was co-produced by Rory Calhoun and Victor M. Orsatti, and directed by Ray Nazarro, from a screenplay by Charles R. Marion, based on a novel by Louis L'Amour. Family.

"High School Hellcats" with Yvonne Lime, Bret Halsey and Jana Lund

(Amer.-Int'l, July 2; time, 70 min.)

A fairly good program picture. Centering around the activities of an organized gang of girls in a high school, and around an appealing newcomer who becomes involved in their delinquent activities, the story is of a type that should go over with youthful moviegoers, for they will understand and appreciate the problems created in a school by smart-alecky girls who make life miserable for teachers as well as for decent students who do not join them. Several of the situations are suspenseful, particularly the one in which the heroine is trapped in the balcony of a deserted theatre and threatened with death by a tough girl who believed that she (the heroine) meant to implicate her in the murder of the gang's leader. The direction and acting are good. The picture is being sold in a package with "Hot Rod Gang," which is reviewed elsewhere on these pages:—

Shortly after transferring to the local high school from out of town, Yvonne Lime finds that there is a well organized gang of girls at the school, known as the "Hellcats." Jana Lund, their leader, tells Yvonne that, if she wants to belong to the gang, she must show defiance toward the school authorities and wear slacks, which were forbidden. She wears the

slacks over her parents' loud objections but, contrary to Jana's assurances, the other students do not. Rhoda William, a sympathetic teacher, questions Yvonne about her attire, but she does not implicate the gang and thus is accepted as a member. Yvonne starts dating Bret Halsey, another student, who advises her to break away from the Hellcats. Actually, she had joined the gang because of a lack of parental love and understanding. In a spirit of revolt, Yvonne dates Martin Braddock and attends a Hellcat sponsored party at a closed mansion they had broken into. The wildness of the party horrifies Yvonne and, during a game carried on in the darkness, Jana is murdered. Braddock disperses the teenagers and warns them to keep the activities of the evening secret. Suzanne Sydney, a vicious Hellcat member, takes over as leader and vows to avenge Jana's murder. Meanwhile Jana's body is found and the police investigate. Suzanne, suspecting that Yvonne had implicated her as the murderess, lures her to the balcony of a deserted theatre. Brett, learning of the meeting, rushes there with the police. They arrive on the scene just as Suzanne admits that she had murdered Jana. She lunges at Yvonne with a sharp knife only to fall over the balcony rail to her death when Yvonne eludes her. It ends with Brett returning Yvonne to her family for a happy reunion.

It was produced by Charles Buddy Rogers and directed by Edward Bernds from a screenplay by Mark and Jan Lowel. Family.

"Hot Rod Gang" with John Ashley
(*Amer. Int'l*, July 2; time, 72 min.)

An acceptable program picture that ought to fit in well with "High School Hellcats," with which it is being sold as a double-bill package, for its mixture of hot rod activities and rock-and-roll music offers the type of entertainment that should appeal to the younger crowd. Although there are a couple of stiff fights between two teenagers, the picture on the whole is not as violent as some other recent American-International films, but it moves along at a swift pace and should satisfy those who like fast action. John Ashley does good work in the leading role as a rich youngster who leads a model life at home to meet the terms of his grandfather's will but who secretly indulges in hot rod racing and rock-and-roll singing on the outside. The photography is good:—

At home, under the guardianship of two maiden aunts, Ashley is a model teenager, living up to certain high standards in order to inherit his grandfather's huge estate. Whenever he can, however, Ashley slips out of the house to join the gang at the Hot Rod Clubrooms. In addition to being handy behind the wheel of a car, he had formed a small rock-and-roll combo to accompany his pleasant singing voice. Henry McCann, Ashley's buddy, had designed a super deluxe hot rod, which the club wanted to build and enter into a national competition, but since a large sum of money was required, different means of obtaining are considered. When someone suggests that the club members resort to the stripping of cars, Ashley offers to see to it that the money is raised otherwise. He meets Jody Fair, daughter of one of the attorneys who handled his grandfather's affairs, and with her aid disguises himself with a beard and goes into the singing profession. His rise to fame and fortune is swift and the money for the car is soon within sight. Complications arise, however, when he finds himself arrested for theft because of the machinations of one of the boys in the club, but he is cleared of this charge

in time to participate in the big dance. Steve Drexel, Ashley's enemy, tries to break up the affair and he and Ashley engage in a hot rod duel. Ashley emerges the winner and it all ends with a victory celebration at his family mansion.

It was produced by Lou Rusoff and directed by Lew Landers from a story and screenplay by the producer. Not for the very young.

**"Houseboat" with Cary Grant,
Sophia Loren and Martha Hyer**

(*Paramount*, November; time, 110 min.)

"Houseboat" should prove to be a top box-office attraction, for, aside from the potent drawing power of the stars, it offers very good mass entertainment. It is a domestic romantic comedy, and Cary Grant is ideally cast as a widower who had neglected his three small children and who tries to regain their affection. The same may be said for Sophia Loren, as the daughter of a famous Italian conductor, a beautiful but rebellious young woman who seeks adventure and finds it by concealing her identity and accepting a job as servant to Grant and his children on a dilapidated houseboat. As can be anticipated, Grant and Miss Loren fall in love and marry in the end, but the events that lead up to this expected climax are highly amusing and, for the most part, warmly human. There are situations here and there that are slightly sophisticated but they are comical and inoffensive, and do not detract from the wholesomeness of the picture as a whole. The entire supporting cast is very good, but an outstanding performance is turned in by Harry Guardino, a newcomer to the screen, as a fun-loving Italian American who is torn between proposing to Miss Loren and maintaining his bachelor freedom. The photography, in Vista-vision and Technicolor, is excellent:—

Grant, a Government lawyer in Washington, had been separated from his wife for several years, and when she dies accidentally he takes over guardianship of his three small children (Charles Herbert, Mimi Gibson and Paul Petersen). The children, who had seen little of Grant, are hostile to him, but he does all he can to win their affection. One night he takes the children to a symphony concert, where Charles, the youngest, slips away to find adventure. Sophia, whose father (Eduardo Ciannelli) was conducting, does the same thing that night. She meets up with the child accidentally and, after having a good time with him at a carnival, delivers him to Grant's apartment. Thinking that she is in need of a job, Grant asks her to stay on as a maid. Sophia, tired of her monotonous life, accepts. Martha Hyer, Grant's sister-in-law, offers the family her summer cottage and arranges to have it moved to a location selected by Grant. A train demolishes it while it is being moved. Stranded with the family, Grant has no choice but to settle for a houseboat on the Potomac. Guardino, owner of the houseboat, falls in love with Sophia and makes a play for her. Meanwhile Martha visits Grant and makes it clear that she would like him for her husband—an idea that tempts him. Before Guardino can decide about marrying Sophia, and before Grant can get serious with Martha, Sophia goes about the business of bringing together Grant and the children. In the process, Grant falls in love with her, and the three moppets, who had learned to love and understand their father, joyfully discover that they had suddenly acquired Sophia as their new mother.

It was produced by Jack Rose and directed by Mcl Shavelson from their own screenplay. Family.

world assist from that grand lady exhibitor Anna Bell Ward, is earnestly at work in Kentucky. Morris Finkel and Henry Hendel of Western Pennsylvania are not only rolling on the campaign, but also gave a nice assist with evidence of Paramount's illegally fixing admission prices on "Ten Commandments." All units have helped with evidence.

"Mr. Myers has knowledge of activity in many other territories outside Allied who are joining the crusade to return the theatres to a first class service on the bigger and better pictures."

That there is a definite need for this Allied crusade was evidenced once again this week by Irving Dollinger, chairman of Allied's Emergency Defense Committee, who disclosed that, in the New Orleans territory, Warner Brothers has instituted a bidding policy on subsequent-run engagements of "No Time for Sergeants," similar to the policy employed by Paramount on "Ten Commandments."

According to Dollinger, Warner Brothers, utilizing only six prints, has zoned the New Orleans area and is requesting bids from some 20 subsequent-run theatres in each zone. Those theatres that submit unsuccessful bids are asked to bid again with the third sub-runs.

What is happening in New Orleans with "Sergeants" is a perfect example of a sales policy that is discriminatory, for it arbitrarily destroys established runs, forces bidding between non-competitive theatres, and relegates the great majority of the subsequent-run theatres to second class or late service to their patrons on the bigger and better pictures.

The effect of such a sales policy is to nullify the remedies provided by the Courts against unlawful clearances and discriminatory selling practices. And so long as the Department of Justice continues its failure to either properly enforce the provisions of the decrees or to interpret them in a manner that is consistent with their plain language, such destructive sales policies will continue and more and more theatres will be forced to close their doors. That is why it is important for you to join the Allied crusade at once, if you have not already done so, for your own welfare is at stake.

MYERS FIRES A BARRAGE

A slashing reply to Louis Phillips' condemnation of National Allied's "white paper" has been made by Abram F. Myers, Allied's board chairman and general counsel, in an August 28 letter sent to Senator Hubert H. Humphrey, chairman of the Senate Small Business Subcommittee on Retailing, Distribution and Fair Trade Practices, to whom Phillips, general counsel of Paramount Pictures, had addressed his remarks in an August 22 letter, the substance of which was published in last week's issue.

Pulling no punches, here is what Myers had to say: "Dear Senator Humphrey:

"The motion picture trade papers report that Louis Phillips, of Paramount Pictures, who has been put forth by the film companies as their hatchet man in recent disputes with independent exhibitors, has written you a letter attacking the so-called 'white paper' issued by this association, copy of which was sent to you. For your convenience, another copy is enclosed herewith.

"Although we sent a copy of our pamphlet to the president of each of the film companies, Phillips, keeping in character, did not supply us with a copy of his letter, which is characterized in the trade papers as a 'blast.' The published excerpts indicate that he pursued the same tactics he used before your Subcommittee in 1956. That is, he skated around the edges of the basic issues raised by the exhibitors, ignored the plainly worded provisions of the decrees, claimed that producers could not make pictures if they marketed their pictures in a way that would save the small town and subsequent-run theatres, and, as usual, pitched into the organization and leaders who are trying to preserve those theatres.

"Actually our pamphlet was directed mainly against the Department of Justice, but if it should have the effect to goad that agency into performing its duty, the film companies would have to abandon their destructive practices. Your Subcommittee saw fit to absolve the Antitrust Divi-

sion of wrongdoing and treated its refusal to enforce the decrees as though it amounted to no more than a difference of opinion between it and the exhibitors on questions of law. This floored all of us in view of the language of the decrees, which is rarely if ever quoted; but, we are beginning to suspect there are other reasons for the Department's amazing attitude.

"On August 19 Senator Neuberger put in the Congressional Record (pp. 16998 et. seq.) excerpts from a study of contributions to the 1956 election campaign which had been made by the Gore Subcommittee. Included among those who contributed \$5,000.00 or more to the Republican fund are the following:

"Mr. & Mrs. Samuel Goldwyn, \$12,000; Mr. & Mrs. Eric Johnston, \$5,700; Mr. Louis B. Mayer, \$5,00; Mr. & Mrs. Robert Montgomery, \$6,000; Mr. Serge Semenenko (Warner Bros.), \$6,000; Mr. Spyros Skouras, \$5,000; Mr. & Mrs. Harry M. Warner, \$19,250; Mr. & Mrs. J. (Jack) L. Warner, \$11,000.

"There are other large contributors such as Floyd B. Oldum and Mr. & Mrs. John Hay Whitney who are known to have motion picture interests along with greater interests in other enterprises and it would be unfair to regard this as motion picture 'influence' money.

"And while we are on the subject, let me remind you that the firm with which Attorney General Rogers was connected before entering the Department of Justice (now Royall, Koegel, Harris & Caskey) has long been Counsel for Twentieth Century-Fox Film Corporation and that Otto E. Koegel, of that firm, is General Counsel of the company. Also the strange circumstance that both Stanley Barnes and Victor Hansen, heads of the Antitrust Division during the Eisenhower Administration, were appointed from the Los Angeles area, wherein Hollywood is located.

"Even if my clients had no stake in this controversy I would deem it my duty to pursue this matter in the public interest until this very rotten situation is exposed. Many thousands of Allied's booklets are being distributed throughout the country. Now that the session is ended I hope you will find time to read the enclosed copy. I am confident that, in the light thereof, you will conclude that Phillips is again seeking to divert your attention from the real issues. Be assured of this: When the new Congress assembles you will be presented with a full report on how the exhibitors sought to carry out your recommendation that a *bona fide* effort be made to create an industry arbitration system and how the film company representatives said 'no' to every proposal advanced by the exhibitors."

RECOGNITION OF OUR EFFORTS

In his progress report on Allied's activities in the "white paper" campaign, Trueman Rembusch made some flattering comments with respect to HARRISON'S REPORTS, and it is with understandable pride that we herewith reproduce his remarks:

"Some may ask why the trade papers have not given coverage to the foregoing developments. With but one exception trade papers have all soft pedaled reporting the Allied 'White Paper' effort. This is apparent when one considers that this is the biggest news in the industry in years. Obviously, the trade paper advertisers, the distributors, have asked the papers to kill off stories of our progress and of our carrying the fight to Congress and the public. THE REASON — TO DESTROY COMMUNICATIONS AMONG EXHIBITORS. The one trade paper the distributors can't touch is HARRISON'S REPORTS which does not depend on advertising revenue for its existence. I have noted that Motion Picture Daily and Motion Picture Herald particularly have avoided coverage of Allied activities connected with the 'White Paper.' This is indeed a short-sighted policy for if theatres go down the drain, so will the trade press.

"THE ONE PAPER WHICH HAS COVERED THE STORY IS HARRISON'S REPORTS. If you want to keep in touch with what is going on, read Harrison's Reports. If you are not now a subscriber, make the best investment of the year and send in your subscription now."

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Vol. XL

SATURDAY, SEPTEMBER 13, 1958

No. 37

ALLIED'S FORTHCOMING CONVENTION

"1958 can be the year of decision for our industry, or it can be the year of doom, depending upon whether we grasp our opportunities in the short time remaining. Certainly it is a year of decision. Many momentous decisions must be made and defensive actions taken if American exhibitors are to survive."

The above statement is the opening paragraph of a forceful letter sent by Jack Kirsch, general chairman of National Allied's 1958 Convention, to several thousand exhibitors throughout the country, representing both drive-ins and conventional type theatres, cordially inviting and urging them to attend this year's annual Allied gathering, which will be held at the Morrison Hotel, Chicago, Ill., on October 13, 14 and 15, in conjunction with the TESMA-TEDA Trade Show.

Truer words could not have been written by Kirsch at this critical time, for there is no question that matters have reached a point where the independent exhibitors, in order to preserve their theatres, must mobilize themselves for a united last ditch battle against distributor depredations that are forcing them out of business.

As general chairman, Kirsch has proclaimed this year's annual meeting as a "Convention for Action" and he is assuring every exhibitor who attends that there will be plenty of action—"Action against unreasonable policies and terms for so-called 'blockbusters'... Action against subterfuges used by distributors to dictate admission prices... Action against sales of films to television... Action against all operational problems now plaguing the theatres."

The critical issues confronting exhibitors are many and varied, and, as is always the case at Allied conventions, these issues will be fully explored and will not be soft-pedalled or ignored. Moreover, every exhibitor who wants to speak his mind will be given ample opportunity to do so, for no matter how large or small an operation he represents, he will have a voice in any program of action that is formulated. There is nothing rigged about an Allied convention; it is conducted primarily in the interest of the independent exhibitors and every delegate is given the chance to express his opinions before the convention as a whole decides upon the essentials of an effective program of action.

The Allied leaders have tried valiantly for a number of years to solve exhibitor problems through friendly negotiations with the distributors but their appeals either have been rejected or have fallen upon deaf ears. Meanwhile distributor sales policies and trade practices have become more intolerable than ever, and thousands of theatres now find themselves on the brink of economic disaster.

In a desperate effort to save the theatres, Allied, as most of you know, has initiated a "white paper" campaign, which is aimed at gaining public support for proper Department of Justice enforcement of the motion picture decrees. Given such protection, many theatres would have an opportunity to regain the prestige they once enjoyed, for they would be enabled to show their patrons the bigger and better pictures while they are still fresh in the public mind.

This "white paper" crusade is one that concerns the welfare of every independent exhibitor, not only Allied members. And since all exhibitors are invited to attend the convention regardless of organization affiliation, you should, if possible, make it your business to be at the meeting. There, you not only will learn what you can do to further the "white paper" campaign, but you will also acquire a wealth of information from the different business sessions, particularly the film clinics, where exhibitors in situations comparable to your own discuss rental terms and other conditions that are being demanded on specific pictures.

This year's convention is sure to draw a record-breaking attendance, and for that reason you will do well to make

an early room reservation by writing to Jack Kirsch, Allied Theatre of Illinois, 1325 South Wabash Ave., Chicago 5, Ill.

REMBUSCH BRANDS PHILLIPS' STATEMENTS AS "LIES"

Under date of September 2, Trueman T. Rembusch, the Indiana Allied leader and circuit operator, sent a letter to Senator Hubert H. Humphrey, chairman of the Senate Small Business Subcommittee on Retailing, Distribution and Fair Trade Practices, branding as "lies" a number of statements made by Louis Phillips, Paramount's general counsel, in the letter he sent to the Senator criticizing National Allied's "white paper."

HARRISON'S REPORTS is reproducing the full text of Rembusch's letter, not only because it tears apart statements made by Phillips in defense of his company's sales policy on "The Ten Commandments," but also because it clearly exposes the reprehensible tactics employed by Paramount to blacken before Government investigating officials those exhibitor leaders who have the guts to oppose its destructive practices.

Mr. Rembusch's letter follows:

"Dear Senator Humphrey:

"A copy of an 18-page letter dated August 22, 1958 from Mr. Louis Phillips, Vice-President and General Counsel of Paramount Picture Corporation, and directed to you, has come into my possession.

"Mr. Phillips, in that letter, set forth gross untruths as to our exhibition of the Paramount Picture 'The Ten Commandments' in our Crest Theatre, Wabash, Indiana. In fact, Mr. Phillips' letter is made up in the main of untruths or half truths. No doubt Mr. Phillips, by breaking, bending or stretching the truth hoped to 'pull the wool over your eyes.' It is only natural that Mr. Phillips is anxious to keep from you and your committee Paramount's and other film companies' flagrant disregard for the Antitrust laws of this country and the injunctions of the motion picture decrees in their dealing with small theatre owners.

"To illustrate Mr. Phillips' amazing capacity for avoiding the truth in his letter I will set out below specific lies contained in the passage of his letter when he referred to the exhibition of 'The Ten Commandments' in our Crest Theatre, Wabash, Indiana.

"Mr. Phillips says on page 15, paragraph 3:

"Lie 1. 'He (Rembusch) declared that he would not charge any admission price during his exhibition of 'The Ten Commandments'."

"The fact: All our advertising contained the following phrase: 'You must pay something for the Paramount contract specifies that an admission price must be charged.' A complete copy of the advertising text used in conjunction with 'The Ten Commandments' is attached.

"Mr. Phillips says on page 15, paragraph 3:

"Lie 2. 'He (Rembusch) therefore declared that he would not charge any admission price during his exhibition of 'The Ten Commandments' BUT INSTEAD WOULD TAKE UP A COLLECTION, and would permit every patron to contribute any amount deemed appropriate.'

"The fact: NOT ONCE DURING ANY PERFORMANCE of the two weeks' run of 'The Ten Commandments' in the Crest Theatre, Wabash, Indiana, WAS A COLLECTION TAKEN UP IN THE THEATRE.

"Mr. Phillips says on page 15, paragraph 4:

"Lie 3. '...Mr. Rembusch's policy of "passing the plate".'

"The fact: No plate was ever passed during any performance of 'The Ten Commandments' in the Crest Theatre,

(Continued on back page)

"Harry Black and the Tiger" with Stewart Granger and Barbara Rush

(20th Century-Fox, Sept.; time, 107 min.)

Filed entirely on location in India and finely photographed in CinemaScope and Deluxe color, "Harry Black and the Tiger" offers a fairly interesting mixture of jungle adventure and a love story. Its running time, however, is overlong and could be shortened to advantage, particularly in the scenes that have to do with the romantic and emotional involvements between the hero and his best friend's wife. The soap-opera quality of the sympathetic love story undoubtedly will appeal to the ladies, but the picture is at its best in the exciting melodramatic sequences that are concerned with the hero's efforts to track down and kill a man-eating tiger. Stewart Granger is effective as the big-game hunter and Barbara Rush is appealing as the heroine. Anthony Steel is competent enough in the undemanding role as her husband, with whom she decides to remain for the sake of their little son. The authentic backgrounds are fascinating:—

While tracking down a man-eating tiger for the India Government, Granger, a famed hunter, meets up with Steel, manager of a large plantation, with whom he had been a prisoner of war. He also renews his friendship with Barbara, Steel's wife, and meets Martin Stephens, their little son. Despite Granger's objections, Steel insists upon joining the hunt, but he gets panicky when he sees the tiger and, as a result, Granger is mauled by the animal and gravely injured. As Granger lies delirious, his mind wanders back and in a flashback it is revealed that, because of Steel's panic during an escape from the prison camp, he (Granger) had lost a leg. While Steel goes to Calcutta to be interviewed for a more important position with his firm, Barbara helps Granger to recuperate from his injuries. It is then revealed that they long had been in love with each other, ever since Granger had first met her in England during the war years, while Steel was still in the German prison camp, yet there had been no lovemaking between them. Granger becomes emotionally upset because of his frustrated feelings and starts to drink heavily but Barbara reasons with him and induces him to quit. In subsequent events, Barbara's little boy is lost in the jungle and she joins Granger in a nerve-wracking search that ends with the boy's rescue just before the tiger can attack him. As a result of this experience, both Barbara and Granger give vent to their love and plan to go away together. First, however, Granger sets out for a final try at the tiger and kills it after trapping the animal in a cave. He returns to Barbara and finds that Steel had come home from Calcutta. Heartbroken, she informs Granger that she cannot bear to break up her family. He graciously accepts her decision and steps out of her life.

It was produced by John Brabourne and directed by Hugo Fregonese from a screenplay by Sydney Boehm, based on the novel "Harry Black," by David Walker.

Family.

"Teenage Caveman" with Robert Vaughn and Darrah Marshall

(Amer.-Int'l, July 23; time, 65 min.)

This melodrama might have some attraction for children because of the scenes showing fights between prehistoric beasts, but it is doubtful if it will make much of an impression on adult movie-goers, for it is too fantastic. The action unfolds in what appears to be the prehistoric past and deals with a superstitious tribe of cavemen who, guided by some sort of religious law, forbid any one to cross a river to more lush land. In the end, it is explained that the story took place in the future and that the people depicted are supposed to be descendants of survivors of an atomic war. It makes the point that an actual atomic war might result in a new primitive civilization, but this message of warning does not come through the hodge-podge screenplay with any appreciable dramatic force. The picture is being packaged with "How to Make a Monster," which is reviewed elsewhere in this issue:—

In a barren land dwells a primitive, superstitious people who are bound by a semi-religious code that forbids them from going across a river to the lush lands beyond where there is much game and the promise of an easier life. When his father is injured during a hunt, Robert Vaughn takes a group of other boys with him and goes beyond the river. The boys quickly return home when one dies in quicksand but Robert continues on and discovers many new things until he is attacked by a pack of wild dogs. He is rescued by his father, after which the tribe demands his death for breaking the law, but the father persuades the others to ease the punishment to silence the lad until he becomes a man. Meanwhile Robert makes love to Darrah Marshall, a maiden, and upon reaching manhood he is initiated into the tribe and makes Darrah his wife. But he continues to dream of the land beyond the river and decides to explore it once again. The tribe follows to kill him only to find that the monster they feared beyond the river is only a man. It is then explained that the story takes place in the future, and that the man they feared was the lone survivor of another group decimated by an atomic war. This knowledge leads the tribe to abandon their old laws and to journey to a different land and a new life.

It was produced and directed by Roger Corman from a story and screenplay by R. Wright Campbell. Family.

"How to Make a Monster" with Robert Harris, Gary Conway and Gary Clarke

(Amer.-Int'l, July 23; time, 75 min.)

If horror melodramas appeal to your patrons this one should satisfy them easily, for in addition to murders and situations in which the lives of sympathetic characters are placed in danger, the story idea is novel and interesting. This time the action takes place in a motion picture studio and the villain is a make-up artist who, in retaliation against the new management's order to discontinue horror pictures, uses hypnosis and a numbing greasepaint to make innocent young actors do his murderous bidding. The picture on the whole is less horrific than the usual run of horror films but it has effective suspense values. The closing reel, where a raging fire destroys the makeup man and a room full of his monstrous creations is not only exciting but also unique in that a switch is made from black-and-white to color photography, making the conflagration visually spectacular. The picture is being paired with "Teenage Caveman," which, too, is reviewed in this issue, and together they should do as well as most of the other American-International exploitation packages:—

When Paul Maxwell and Eddie Marr, new owners of a movie studio, order a stop to the production of horror pictures, Robert Harris, the studio's chief makeup man, plans revenge. By employing hypnosis and a secret ingredient in a makeup cream, he compels Gary Clarke, who was portraying a teenage werewolf, to kill Marr in the projection room, and Gary Conway, who was portraying a teenage Frankenstein, to choke Maxwell to death in his garage. Harris becomes apprehensive when he learns that Dennis Cross, a studio guard, had jotted down some facts that could implicate him in the murders. To protect himself, he dons one of his monster creations and kills Cross. The police, while investigating the crimes, uncover clues that lead them to Harris. They head for his home, to which he had taken Paul Brinegar, his assistant, and Clarke and Conway for a grim farewell party in a room that contained all the monsters he had created in the 25 years he had been with the studio. Before the police arrive, Harris stabs Brinegar to death secretly and conceals his body. He then attacks Clarke and Conway with a knife when they attempt to escape from the locked living room. Clarke accidentally sets the room on fire when he knocks over a candleabra, and Harris is burned to death trying to save the life-like heads of his monster creations, which were mounted on the walls. The police break in before the flames reach the young actors.

It was produced by Herman Cohen and directed by Herbert L. Strock from a story and screenplay by the producer and Kenneth Langtry. Family.

**"Villa!" with Brian Keith, Cesar Romero,
Margia Dean and Rodolfo Hoyos**

(20th Century-Fox, Oct.; time, 72 min.)

Enhanced by CinemaScope and DeLuxe color, "Villa!" shapes up as an above-average program outdoor melodrama. The story, which revolves around the exploits of Pancho Villa, Mexico's famed bandit-patriot, is somewhat episodic and the motivations of the different principal characters are not too clearly defined. The script weaknesses, however, probably will be of no concern to the indiscriminating action fans, for the film moves along at a steady pace and offers more than a fair quota of vigorous and exciting incidents in its depiction of events that led to Villa's transition from mountain bandit to leader of his people. The direction and acting are competent. The picture was shot on location in Mexico and the outdoor backgrounds are highly impressive:—

Pancho Villa (played by Rodolfo Hoyos), a mountain bandit chief, leads his small band of men into Chihuahua City after a series of raids, accompanied by Cesar Romero and Carlos Muzquiz, his top lieutenants. They go to a cantina, where Villa finds himself attracted to Margia Dean, an American singer. He tries to get her to come to San Pablo, his mountain stronghold, but Federal police compel him to leave before he can persuade her. Fleeing toward San Pablo, Villa and his band pause to attack a government gold train. Among the passengers is Brian Keith, an American adventurer, who persuades Villa to permit him to join the gang. Keith's first assignment is to bring Margia to San Pablo. When he visits her, he finds that she is the girl he knew and loved in St. Louis five years previously. She agrees to accompany him to San Pablo, though it is clear that she still is in love with him. In the course of events, Villa attacks a huge rancho where he had once been a peon, killing the owner and settling a score with the young heir who had raped his sister. From then on he becomes fired with the revolutionary spirit that had swept Mexico, joins the forces of Francis Madero (Ben Wright) and leads an attack on a key railway center. His first assault is repulsed but, following a suggestion by Keith, he uses a ruse that turns defeat into victory. Keith is injured in the battle. Villa, now aware that Keith and Margia are in love, decides to leave them behind and goes on to immortality, no longer merely a bandit.

It was produced by Plato A. Skouras and directed by James B. Clark from a screenplay by Louis Vittes.

Family.

**"The Blob" with Steven McQueen
and Aneta Corseaut**

(Paramount, October; time, 85 min.)

This science-fiction-horror melodrama deserves a better-than-average rating because of the fact that it has been photographed in DeLuxe color. Otherwise, it is a routine program picture of its type and, like most others in its category, will depend heavily on exploitation to attract customers to the box-office, for the cast is unknown. As to the story, this one, too, is completely fantastic in that it centers around a gelatinous substance that lands on the earth from outer space and feeds on the bodies of human beings, and around a group of teenagers who discover the danger but are looked upon as practical jokers when they try to warn the authorities. The action offers a fair share of thrills and suspense, but much that happens is so illogical that the whole never takes on even a semblance of reality. The direction and acting are passable. The running time, however, is much too long and could stand some judicious cutting:—

While making love on a hill-top outside their town, Steven McQueen and Aneta Corseaut see a shooting star blaze to earth. They drive to the spot where they think it landed and come across an elderly man writhing in pain, his hand covered with a gelatinous substance. They rush him to a local doctor who becomes alarmed and perplexed as he sees the substance spread before his eyes. While the

young couple and several teenage friends return to the hill-top to investigate, the gelatinous substance consumes the old man as well as the doctor's nurse, and grows larger by the minute, despite the doctor's efforts to kill it with acid and gunfire. Steven, having discovered the outer shell that contained the substance, returns to the doctor's office and arrives in time to see him consumed by the "Blob." Together with Aneta, he rushes to the police, but they turn a deaf ear to their story and consider it to be another teenage practical joke. When Steven and Aneta discover the "Blob" in his father's supermarket and narrowly escape death, they round up their teenage friends and arouse the entire town by blowing their car horns. By this time the "Blob," grown to tremendous size, attacks a theatreful of people and creates a panic. The police try in vain to stop it and, in the events that follow, Steven and Aneta find themselves trapped in a diner that is covered by the "Blob." Grabbing a fire extinguisher as a weapon, Steven trains it on the "Blob" and the mass stops dead in its tracks. Realizing that it cannot tolerate icy blasts, Steven shouts his discovery to the police who round up every available extinguisher in town, freezing the "Blob" long enough for Government aid to come and transport it to the Antarctic forever.

It was produced by Jack H. Harris and directed by Irvin S. Yeaworth, Jr., from a screenplay by Theodore Simonson and Kate Phillips.

Family.

**"Step Down to Terror" with Coleen Miller,
Charles Drake and Rod Taylor**

(Univ.-Int'l, November; time, 75 min.)

A fair melodrama, suitable for the lower half of a double bill. Centering around an affable young man who is welcomed warmly when he returns to his small-town home after an unexplained absence of six years but who turns out to be a psychopathic killer, the story is a fairly interesting suspense type of tale because of the danger to his attractive, widowed sister-in-law, who discovers his murderous past and risks her own life to keep the news from his trusting mother lest she be disillusioned. The screenplay is a bit incredible in spots, but on the whole the action keeps one taut and it shapes up as good double bill fare for less discriminating audiences. The photography is good:—

Returning home after a six-year absence, Charles Drake is welcomed warmly by Josephine Hutchinson, his mother; Coleen Miller, his widowed sister-in-law; and little Rickey Kelman, Coleen's son. Drake seems to be a happy man, passing out gifts from a seemingly endless supply of money, but Coleen notices that one of the gifts, a ring, bears initials that relate to no one in the family. Drake explains that he bought the ring from a pawnbroker. When two men claiming to be reporters come to the house to interview the family for a feature article, Drake manages to keep out of sight. This arouses Coleen's suspicions and she goes to the local hotel to see Rod Taylor, one of the "reporters." She then learns that he and his assistant are really detectives on the trail of a psychopathic killer, and that they had reason to suspect Drake. When she learns that one of the victims bore the same initials as those on Drake's ring, she confronts him with an accusation of murder and orders him from the house to prevent suffering by his ill but trusting mother. Drake makes an attempt to kill Coleen but she is saved by the alert Taylor, who had fallen in love with her. When Taylor tries to arrest him quietly, Drake knocks him unconscious and, after saying goodbye to his unsuspecting mother, forces Coleen to flee with him in his car as his hostage. Drake, trying to avoid hitting a small boy, swerves the car off the road and dies in the crash. Coleen, uninjured, does not tell Drake's mother the truth to spare her feelings, and Taylor understandingly goes along with her wishes.

It was produced by Joseph Gershenson and directed by Harry Keller from a screenplay by Mel Dinelli, Czenzi Ormonde and Chris Cooper, based on a story by Gordon McDonell.

Family.

Wabash. Situated in the box office of the Crest Theatre was a cash register. Patrons, before being admitted to the theatre, paid WHAT THEY CHOSE. 2,698 or 36.4% of the total number of admissions voluntarily paid \$1.00 or more. Each patron received a ticket receipt for the amount paid.

"Mr. Phillips says on page 15, Paragraph 5:

"Lie 4. '...it (Paramount) received only a percentage of the pennies which had been collected by Rembusch.'

"The fact: 'Ten Commandments' grossed in the Crest Theatre, Wabash, Indiana, on a 'Pay What You Choose' policy, \$2,050.72 the first week and \$2,841.00 for the second week, for a total of \$4,891.72. Contrast this with the average weekly gross of the Crest for the six weeks' prior to 'The Ten Commandments' engagement which was \$345.93. Pennies? Connersville, Indiana, with approximately 5,000 greater population than Wabash in a theatre comparable to the Crest, grossed \$500.00 less than Wabash during the two weeks it showed 'Ten Commandments' at Paramount's dictated \$1.50 for adults and 75c for children. In our town of Franklin, Indiana, with better drawing potential than Wabash, playing much later and charging Paramount's later dictated admission price policy of \$1.25 adults and 50c for children for the two weeks' engagement grossed \$2,041.10 less than Wabash grossed.

"Mr. Phillips says on page 15, paragraph 5:

"Lie 5. 'Mr. Rembusch undoubtedly reaped a harvest from the sale of refreshments at his theatre.'

"The fact: The daily average gross, not profit, of the concessions stand in the Crest Theatre for two weeks prior to the engagement of 'The Ten Commandments' was \$7.94 and for the two weeks following was \$9.53. The daily average gross of the concession stand during the showing of 'The Ten Commandments' was only \$28.66. After deducting the cost of merchandise, depreciation of equipment, utilities consumed and labor used, the profit averaged per day was approximately \$10.00 or \$140.00 for the two weeks of the picture's showing. We contributed 100% of our share of the boxoffice take, without deductions of any expenses, or \$1,891.62 to charity yet Mr. Phillips chides us for not also contributing the \$28.66 average per day to charity also.

"Let me point out that the reason for our trying the 'Pay What You Choose' policy in Wabash was to determine once and for all what admission price is the correct one to charge for an old, big picture such as 'The Ten Commandments.' We protected the experiment by pledging and then giving our entire proceeds to charity. It must be remembered that 'The Ten Commandments' was not offered by Paramount for exhibition until SEVEN MONTHS AFTER the opening of the Indianapolis engagement which was advertised, EXCLUSIVE—will not be shown in any other Indiana theatre, a blatant disregard for Section I, paragraph II of the decree forbidding discrimination in the sale of motion pictures between theatres. At the time of the Wabash engagement Paramount was dictating \$1.50 adult and 75c children's admissions nationally. Confirmation of this fact can be had by consulting newspaper advertising coast to coast, of 'The Ten Commandments' showing. When one considers that out of the 7,419 admissions paid during the Crest engagement, 2,259 patrons, the greatest number in any admission category, paid \$1.00 there can be no argument as to what the correct admission price in Wabash should be on an old, big picture such as 'The Ten Commandments.' \$1.00 is the correct price not Paramount's illegally dictated \$1.50 or, on later playoffs, \$1.25. Attached is a complete breakdown of the admissions paid in Wabash during the two weeks' engagement of the picture. Note that only 3.6% of the total number of admissions paid were under 20c; these, in the aggregate, were poor children who could not and would not have been able to pay the Paramount-dictated admission price of 75c for children and would have been deprived of seeing the picture if Paramount's dictated price had been charged.

"On page 15, paragraph 6, Mr. Phillips states:

"Lie 6. 'Mr. Rembusch now has the audacity to complain about Paramount's alleged "price-fixing".'

"The fact: Contained in that statement is practically an admission by Mr. Phillips that his company has and is fixing admission prices as to 'The Ten Commandments'. Attached to this letter are complete copies of evidence submitted to a member of the Department of Justice by this writer, on August 12, 1958, showing incontrovertibly that Paramount has and is fixing admission prices, both locally and nationally, as to 'The Ten Commandments' in direct violation of

Section II, paragraph I, of the Paramount Decree enjoining Paramount from fixing admission prices 'IN ANY MANNER OR BY ANY MEANS.'

"Senator, I could dwell on the many other untruths contained in Mr. Phillips' letter, such as on page 8, paragraph 2, 'Thus, in many instances, a plaintiff has little to lose in commencing an action for treble damages.'

"This I can tell you from personal experience, any exhibitor who wants to protect his investments from monopoly by filing an antitrust suit can expect to be subjected to the worst kind of reprisals in dealing for current film with the film company defendants. The exhibitor finds that in the preparation of evidence looking towards getting his case into court it is most expensive, too expensive in fact, for small exhibitors to undertake. A little exhibitor has one attorney. The monopoly, with its pooled vast financial resources commands the best legal talent money can buy. It has at its disposal an experienced and highly organized auditing firm, Sargoy and Stein. On the day of the trial's beginning the exhibitor may well find twenty or more defendant attorneys arrayed against his lone counsel. Is it any wonder that under such unbalanced conditions the little exhibitors are most hesitant in filing suit? Little exhibitors must look to the Antitrust Division of the Department of Justice for protection, protection that has not been forthcoming in the last six years, protection guaranteed the exhibitor under the motion picture decrees. Under the present conditions where the Division refuses to protect the small against the strong is it any wonder that little exhibitors just close their doors and stumble away disillusioned with party and government, seeking some other means of livelihood?"

"Damn Yankees" with Tab Hunter, Gwen Verdon and Ray Walston

(Warner Bros., Sept. 26; time, 110 min.)

Photographed in Technicolor, this screen version of the successful Broadway musical fantasy of the same title is a generally entertaining show even though it does not rate a rave notice. In treatment and presentation it is, for the most part, very much like a photographed stage play, in spite of the fact that the camera allowed for a wider range of activity. This makes for a draggy pace here and there, but on the whole it does not interfere with one's enjoyment of the fantastically amusing story, which centers around a middleaged baseball fan who sells his soul to the Devil in order to be transformed into a long ball hitter for the Washington Senators, his favorite ball team, so that they might beat the hated New York Yankees. A number of enjoyable song-and-dance numbers are worked into the proceedings, the best being those executed by Gwen Verdon, who plays the part of the Devil's seductive assistant. Except for Tab Hunter, the principals in the cast are those who appeared in the stage original, but though they recreate their roles in competent style, their names will not mean much on a marquee. The film's chief selling asset is the fame of the play:—

While watching a night baseball game on TV, Bob Shafer, a middleaged businessman, expresses disgust when the Yankees beat the Senators and mutters that he would sell his soul to give the Senators a long ball hitter. His idea appeals to the Devil (Ray Walston), who materializes out of thin air and makes a deal to transform him into a youthful slugger and get him on the team. The deal, however, includes an "escape clause" that would permit Shafer to return to his wife and home at the end of the season if he chooses to do so. Shafer finds himself immediately transformed into 22-year-old Tab Hunter and, guided by the Devil, wins a place on the team and becomes a sensation. He soon begins to yearn for Shannon Bolin, his middleaged wife, who accepts him as a boarder without recognizing him. This infuriates the Devil, who assigns Gwen to lure him away from his wife, but she fails in her mission and falls in love with Hunter instead. The Devil then resorts to other foul tactics to make Hunter do his bidding and, when these fail, he transforms him back to the middleaged Shafer during the final play of the crucial game. Shafer manages luckily to complete the play and win the pennant. He then rushes home before anyone can see the change wrought in him and, despite the Devil's entreaties, exercises his "escape" privilege and decides to remain with his loving wife.

It was produced and directed by George Abbott and Stanley Donen from a screenplay by Mr. Abbott.

Adult fare.

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A QUESTION OF VITAL SUBJECTS

With both National Allied and the Theatre Owners of America issuing pre-convention statements that are aimed at stimulating exhibitor attendance at their respective meetings, it is interesting to note that, though there is agreement on the importance of some of the issues slated for discussion, there is a difference of opinion on what each organization deems to be the vital issues.

The TOA convention, which will be held at the American Hotel, Miami, Fla., on October 21-22-23-24-25, has been given an "Operation Better Business" theme, and the organization lists the following as the main problems that will highlight the program: (1) A study of all possible means of increasing the flow of product; (2) How to keep post-1948 films off television; (3) How to sell more tickets; (4) How to cut theatre operating costs.

Other problems listed on the program include Toll-TV, orderly release and easing of the consent decrees. In connection with the decrees, one of the principal speakers at the TOA convention will be Victor R. Hansen, head of the Antitrust Division of the Department of Justice, who has been strongly criticized by National Allied for his alleged failure to properly interpret and enforce the different provisions of the decrees.

The National Allied convention, which will be held at the Morrison Hotel, Chicago, Ill., on October 13-14-15, has been labeled a "Convention for Action," and the organization lists the following as critical problems against which positive action must be taken: (1) Confiscatory sales policies; (2) Distributor subterfuges for dictating admission prices; (3) Sales of films to TV; (4) Operational problems plaguing the exhibitors.

The meeting will be highlighted, of course, by a thorough discussion of Allied's "white paper" campaign, which is aimed at garnering wide public support for Congressional pressure on the Department of Justice to properly enforce the motion picture decrees so as to prevent more theatres from going out of business.

A principal speaker at the Allied meeting will be Spyros P. Skouras, president of 20th Century-Fox, who will address the delegates at an afternoon session on Tuesday, October 14, and also lead an open forum devoted to the subject: "What is wrong with our business and what can we do to improve it." Mr. Skouras' talk should be enlightening. He has always received a warm welcome at Allied conventions because of his sincerity and good intentions.

All business sessions at the Allied meeting will be conducted in the interests of all exhibitors, large or small, whether they operate conventional or drive-in theatres.

TOA, which is dominated by the large theatre circuits, will devote only its final session on Saturday afternoon, October 25, to small theatre and drive-in theatre problems. According to a TOA announcement, the session will be

called the "Round Table Bazaar," with the first half devoted to the problems of theatres in small towns, and the second half to drive-in theatres. The announcement adds that "the meeting will come after prior convention sessions have considered the product situation, release schedules, physical equipment, employee training, concessions ticket selling and promotion, and means of cutting payroll, so that the Bazaar will give the theatremen a final opportunity to review or pin-point their problems in the light of earlier convention decisions."

That there is strong rivalry between Allied and TOA for exhibitor attendance at their respective conventions is indicated by a statement released this week by Jack Kirsch, Allied's general convention chairman, under the heading, "No Blind Buying at Allied Convention."

Kirsch, after consultation with Allied's Advisory Committee on Conventions, announced that the business sessions in Chicago "will be devoted to subjects which are deemed to be vital to the continuation of motion picture exhibitors in business."

He added that "correspondence with exhibitors in all parts of the country stemming from the circulation of Allied's 'white paper' convinced the Committee that exhibitors are in no mood to spend time and money attending conventions which do not come to grips with their pressing problems."

"The Committee," he concluded, "is determined that no exhibitor should be lured into attending this convention by gaudy promises only to find that it is a mere lecture hall—that he has been sold a pig in a poke. The convention has been aptly named "A Convention for Action." This does not mean action by a handful of leaders operating behind closed doors. It means action by exhibitors in convention assembled."

Kirsch, of course, did not mention TOA, but it is quite obvious that the organization was his target, for what he said is true of most every convention held by TOA in the past. The reason for it is understandable. The TOA leaders are representative of the big circuits, which are naturally the distributors' favored customers, and as a general rule their interests are diametrically opposed to the interest of the smaller exhibitors. Consequently, it is difficult for them to formulate policies that will serve all classes of exhibitors insofar as trade practices are concerned.

Every now and then pressure from smaller exhibitor members has compelled the TOA leaders to take a stand against certain trade practices, but they have invariably handled the issues in so weak and vacillating a manner that their efforts were unproductive of results.

The issues confronting exhibition today are very crucial, and no exhibitor can afford to waste his time or money attending a meeting where such issues either will be dodged or given no more than lip service. This has never happened at a National Allied convention.

**"Man of the West" with Gary Cooper,
Julie London and Lee J. Cobb**

(United Artists, October; time, 100 min.)

Photographed in CinemaScope and Deluxe color, "Man of the West" is an off-beat adult western thriller that should prove highly satisfactory to those who enjoy strong melodramas, for there is plenty of shooting and killings. As a matter of fact, the viciousness of the action has seldom, if ever, been surpassed in other pictures of this type. One gory fight between Gary Cooper and Jack Lord is even more bloody and thrilling than the famed historical fight between William Farnum and Tom Stanchi in "The Spoilers." Centering around a reformed bank robber who becomes a captive of his former gang and who has to resort to the savage tactics he had abandoned in order to free himself as well as a dancehall singer who, too, had been captured, the story has some weak spots here and there and is handicapped by an ending that is not clearly resolved, but on the whole it offers a number of powerful situations and keeps one on the edge of his seat. Cooper delivers a top performance as the quiet but virile hero, and Julie London is most effective as the sympathetic dancehall girl who is aided by Cooper in fighting off the lustful advances of the outlaws. One sequence, where she is forced to disrobe while a knife is held at Cooper's throat, is strongly dramatic. Lee J. Cobb and Jack Lord turn in expert characterizations as the foremost villains. The photography is first-rate:—

With his pockets stuffed with the meager savings of his fellow townfolk, Cooper boards a train for Fort Worth to find a schoolteacher for his small community. En route, Cooper loses the money when the train is held up by bandits. He finds himself stranded on the plains, along with Julie and Arthur O'Connell, a card sharp, when the engineer manages to get the train underway. Cooper, familiar with the territory, leads Julie and O'Connell to an abandoned shack, which had once been his home, only to find it occupied by the robbers, including Cobb, their leader, Jack Lord, Royal Dano and Robert Wilke. The three are made captives and it then comes to light that Cooper is Cobb's nephew and had been his prized lieutenant before deserting the gang years previously to go straight. Quickly sizing up the situation, Cooper realizes that his escape is dependent upon his ability to convince Cobb that he had returned voluntarily to rejoin the gang. Cobb, however, remains wary. To protect Julie from the lustful advances of the gang, Cooper states that she is his woman. Cobb, to test Cooper's loyalty, demands that he prove himself by joining a holdup of a bank in a mining town. Meanwhile, strong friction develops between Cooper and Lord over the latter's lust for Julie. O'Connell loses his life stopping a bullet intended for Cooper, and later, after Cooper gives Lord a thorough beating, Lord is shot dead by Cobb for trying to shoot the unarmed Cooper. In the complicated events that follow, Cooper is sent to the mining town to make preparations for the holdup, and Dano accompanies him to make sure that he follows orders. They find the town deserted, and Cooper, gaining the upper hand, manages to kill Dano. He then waits for the other gang members to come to town and wipes them out. He rushes back to the camp to rescue Julie and finds her in a semi-conscious state as the result of being violated by Cobb. He kills Cobb in a showdown battle, recovers the gold that had been stolen from him and rides off to complete his mission with Julie at his side.

It was produced by Walter M. Mirisch and directed by Anthony Mann from a screenplay by Reginald Rose, based on a novel by Will C. Brown.

Adult fare.

**"Kill Her Gently" with Marc Lawrence,
Griffith Jones and Maureen Connell**

(Columbia, October; time, 73 min.)

This British-made crime melodrama is a fair picture of its kind, best suited for the lower half of a double bill, but its commercial worth is handicapped by a lack of players whose names means anything at the box-office. The story itself is rather unpleasant, for it centers around a mentally unbalanced husband who makes a deal with two wanted criminals to murder his wife. The manner in which they try to carry out the plot, with the wife kept in the dark about the fact that her husband engineered the scheme, results in a number of suspenseful and exciting moments, even though the situations are neither novel nor too believable. The direction and action are competent:—

While driving toward his home one night, Griffith Jones picks up Marc Lawrence and George Mikell, who claim that

their car had broken down on a side road. Actually, both were escaped convicts, and Jones, having heard their description on his car radio, was aware of their identity. He keeps this information to himself, however, and after helping the convicts pass a police block, he reveals his knowledge and offers them money and passage out of the country in return for killing Maureen Connell, his rich young wife. They accept the proposition and, upon reaching Jones' home, make it appear as if they had kidnapped him and forced him to give them refuge. Lawrence refuses to carry out the murder until Jones obtains the money, but unexpected problems prevent Jones from getting his hands on the needed funds immediately and extends the convicts' stay in his home. Meanwhile Lawrence makes lustful advances toward Maureen, but she is protected from him by Mikell, who had some decent traits. In the complicated events that follow, the convicts learn that Jones is a mental patient still under treatment, and Maureen in turn discovers that her husband was in league with them to murder her. Lawrence plans to abscond with the money without harming Maureen but complications arise when he loses his head and murders a flirtatious girl next door and also kills Mikell for trying to defend Maureen. By this time Maureen manages to get word to the police, who arrive on the scene just as Jones' runs down the fleeing Lawrence with his car after being fatally wounded by the latter.

It was produced by Guido Coen and directed by Charles Saunders from a screenplay by Paul Erickson.

Adult fare.

**"The Party Crashers" with Mark Damon,
Bobby Driscoll and Connie Stevens**

(Paramount, September; time, 78 min.)

This shapes up as a formula program drama centering around teenaged delinquents, although the backgrounds and the circumstances of some of the youngsters involved are different. In this instance they come from well-to-do families and, lacking proper parental control, are concerned mainly with the problem of getting gas for their expensive sports cars and seeking out new kicks and thrills. The story is a bit unpleasant at times, but the direction and acting are competent and one's interest is maintained throughout. Mark Damon is effective as the leader of the young delinquents and Bobby Driscoll contributes a fine performance as his opposite number. The film also marks the return to the screen of Frances Farmer in a small role as a distraught mother. All in all, it should do well enough on the lower half of a double bill or as part of an exploitation show:—

Damon and his teenage toughs crash a party of respectable youngsters. Connie Stevens, Driscoll's girl-friend, is fascinated by Damon. Between liquor and showing off, the affair soon turns into a brawl and the police are summoned. When Damon goes home, he finds Walter Brooke, his father, drunk as usual, and when Doris Dowling, his trampish mother, walks in, they argue and battle. Damon tries to date Connie and she persuades Driscoll to go along when the group decides to crash a party at a swanky motel. There, the adults, tough and drunk, refuse to let the youngsters leave. Damon, seeking an escape, enters a bedroom and is shocked to find his mother there as one of the "party girls." He tries to make her leave, but she refuses to go and, in the struggle, falls down a flight of stairs and is critically injured. Damon goes berserk trying to get away as the police arrive. Connie and Driscoll are turned over to their parents at the police station, obviously subdued and considerably impressed by the happenings of the evening. Brooke, at the hospital, is informed that his wife had died just as Damon is brought in. Father and son leave together, brought closer by the tragedy.

It was produced by William Alland and directed by Bernard Girard from his own story and screenplay.

Family.

**"I Married a Monster from Outer Space"
with Tom Tryon and Gloria Talbott**

(Paramount, October; time, 78 min.)

This latest addition to the current cycle of science-fiction-horror melodramas is just as fantastic as the others in its category, but it is more imaginative than most and should prove to be a good supporting feature wherever such pictures are acceptable. In this case, monsters from another planet, whose women had been exterminated, invade a small American community and manage to assume the forms and features of local menfolk in order to bear

children by earth women—all part of an overall plan to conquer the earth. It is, as said, fantastic stuff, but thanks to the expert direction and good performances the action unfolds in suspenseful fashion and holds one's interest well all the way through. Paramount is packaging the picture with "The Blob," making for an effective exploitation double bill:—

While returning home from his bachelor party, Tom Tryon is grasped suddenly by an unearthly hand and enveloped in a heavy black smoke. He marries Gloria Talbott on the following day and on their wedding night a brilliant flash of lightning makes his face almost transparent, revealing features of a monster. Tension arises between the couple during the passing year, and one night Gloria is horrified when she sees Tryon change into a monster and enter a hidden space ship in a woods nearby. Other terrifying incidents take place when those from the space ship silently take over the town's police, telephone and telegraph offices. Tryon finally admits to Gloria that he is from another planet, where an explosion of their sun had killed all the women. The men had escaped in a space ship now hovering over the town, and they had learned to duplicate human bodies like the one he is wearing, but they had thus far been unable to have children with Earthian women. Once their scientists solve this problem, they will conquer the world. Gloria tells the story to Ken Lynch, a doctor, who leads an armed group to the space ship area. They get into the ship after a terrific battle with two monsters and find unconscious humans, their bodies wired electrically so as to transmit forms, desires and memories to the outer-space counterparts. The men start disconnecting the circuits. Tryon rushes to the battle, followed by Gloria. As his electric circuit is cut, he moans with pain. His human features melt away, the monster features become visible and then they, too, disintegrate into a gelatin-like mass. The real Tryon, revived and unharmed, leaves the space ship and embraces Gloria.

It was produced and directed by Gene Fowler, Jr., from a screenplay by Louis Vittes.

Family.

"The Gun Runners" with Audie Murphy, Eddie Albert and Patricia Owens

(United Artists, September; time, 83 min.)

A pretty good action melodrama that should get by on the top half of a double bill wherever Audie Murphy is popular. Elsewhere, it should prove to be a better-than-average supporting feature. Centering around a young Florida fishing boat captain who unwittingly becomes involved with a smooth but ruthless thug who sells guns to Cuban rebels, the action, which is based on a short story by Ernest Hemingway, moves along at a vigorous pace and is frequently suspenseful and exciting. Moreover, it has sharp dialogue, overtones of sex and an idyllic relationship between the hero and his wife, effectively underplayed by Murphy and Patricia Owens. Eddie Albert does good work as the villain, and Gita Hall, a newcomer to the screen, is attractive as his sexy girl-friend, but her performance is so-so. The backgrounds are interesting and the photography fine:—

Deeply in love with Patricia, Murphy earns his living in Florida by renting his cabin cruiser and the services of himself and Everett Sloane, his assistant, to deep-sea fishermen. Poor business had put him in financial trouble, and Jack Elam, who owned the mortgage on his boat, threatens to take it back unless he makes the payments on time. Learning of Murphy's plight, Albert, a mysterious stranger, hires him for a quiet fishing trip and a night in Havana with Gita, his girl-friend. In Havana, Albert secretly concludes a deal with Cuban rebels for an illegal shipment of guns. Meanwhile, Gita makes a play for Murphy but is unsuccessful. Before returning to the boat, Albert finds it necessary to kill a Cuban policeman and a taxi driver. On the following day Murphy senses trouble when a U.S. Coast Guard officer questions him about his whereabouts on the previous night. He denies that he had been in Cuban waters. Murphy balks when Albert asks him to transport a cargo to Cuba, but when he learns that Albert had bought the mortgage on his boat, he faces the reality of his own situation and agrees to make the trip for \$5,000 and cancellation of the mortgage. The cargo and two of Albert's confederates are picked up at a rendezvous point. En route, Murphy discovers that he is carrying guns and changes course for the Bermudas. This leads to a fight, during which Albert and his confederates doublecross each other. Aided by Sloane, Murphy takes advantage of their

conflict, wipes them out and heads back to the loving arms of his wife in the Florida keys.

It was produced by Clarence Greene and directed by Don Siegel from a screenplay by Daniel Mainwaring and Paul Monash.

Adult fare.

ANOTHER BLAST AT PHILLIPS

(Continued from back page)

of the private Antitrust cases that were not successful, failed not because of lack of merit, because the poor plaintiffs lacked the sufficient funds to permit adequate preparation of the case. The preparation and trial of antitrust cases is very expensive to the plaintiffs, and the small independent exhibitor is at a tremendous disadvantage when opposed by the unlimited resources of the film companies.

"It is because of this disadvantage in which the individual exhibitor finds himself that the role of the Department of Justice is so important in protecting the industry against the monopolistic proclivities of the giant film companies and circuits. Unfortunately the Department of Justice in the years since 1952, has failed to carry out its obligations. It has either sat by and done nothing or even actively cooperated with the film companies in evading or violating the spirit and intent of the Antitrust Laws and Court decrees.

"Mr. Phillips' defense of the price fixing tactics employed by Paramount apparently takes you and your fellow Senators all for simpletons. Possibly the device of charging a fixed price per person as a so-called royalty was Mr. Phillips' brainchild which he visioned as being a very clever evasion of the prohibition against price fixing in the Antitrust Laws and decrees and that is why he is so fond of it. He attempts to obtain sanction for it, claiming that royalties per unit are charged in other industries under patents, but the situation is not at all analogous because royalty per unit charged in manufacturing industry are but a fractional amount of the sales price charged for the item, and have very little effect on establishing the sales price item. Moreover, I have been advised by my lawyer friends that the Supreme Court of the United States has not hesitated to prohibit the use of royalties or other rights which a patent gives a patentee, to fix prices or engage in other activities prohibited by the Antitrust Laws.

"It is admitted by the Department of Justice's statement of July, 1958, prepared in reply to Allied's white paper that the use of the device by distributors of charging as a so-called royalty a fixed price for every person admitted to the theatre does fix at least a minimum admission price, the Department of Justice stating: 'Of course the exhibitor is not likely to charge less than the per capita royalty payment charged him; in fact it is expected that he will charge considerably more than that to cover his cost of doing business and enable him to earn a profit.'

"However, the Antitrust decrees in motion picture cases specifically prohibit fixing *minimum admission prices*, the decrees stating as follows: 'Defendant distributor — its officers, agents, servants, employees, and its subsidiaries and any successor in interest are each hereby enjoined. 1. from granting any license in which admission prices for admission to a theatre are fixed by the parties either in writing or through a committee, or through arbitration, or upon happening of any event or in any manner or by any means.'

"It is to be noted that the decrees prohibit '*minimum*' prices to be fixed '*in any manner or by any means*.' The Department of Justice admits in its statement in answer to Allied's White Paper that the distributors' charging a fixed price per person for each admission in effect results in a minimum admission price charged by the exhibitor for each person. This device certainly, therefore, obviously is the fixing of admission prices '*in any manner or by any means*.' It seems to me one would not have to be a lawyer to realize that this is a very open and shut violation of the decree.

'I have not attempted to answer all of Mr. Phillips' rantings in his letter to you of August 22nd, as Allied's representative will formally do so at the proper time, but I felt it necessary to answer the hypocritical prattling of Mr. Phillips about lack of ethical practices in the bringing of private antitrust cases when his own conduct has shown that he does not appreciate the meaning of the words.

"Mr. Phillips sent copies of his letter to Senator Russell Long, Senator Kefauver and I shall do likewise and to any others to whom I learn Mr. Phillips has sent his letter. Since Mr. Phillips gave his letter to the press I shall do likewise with this letter."

ANOTHER BLAST AT PHILLIPS

It appears as if Louis Phillips, Paramount's general counsel, certainly set himself up as a vulnerable target when he wrote recently to Senator Hubert H. Humphrey, chairman of the Senate Small Business Subcommittee on Retailing, Distribution and Fair Trade Practices, criticizing National Allied's "white paper" and recommending that the antitrust laws be amended to combat alleged abuses by exhibitor plaintiffs and their attorneys.

The latest to make a withering attack on Phillips' statements is Rube Shor, the Cincinnati exhibitor leader and former president of National Allied, who had this to say in a letter sent to the Senator under date of September 15:

"Dear Senator Humphrey:

"From the trade papers I have been advised of the contents of a letter to you dated August 22, 1958, from Louis Phillips, counsel for Paramount Pictures, which is at best an abusive diatribe against exhibitors and their lawyers. As is usual for him, Mr. Phillips distorts facts, perverts truth and attempts to avoid embarrassing issues.

"The fact of the matter is that Mr. Phillips does not like the Antitrust Laws and never did. He has always felt that his client and the other motion picture distributors were above the Antitrust Laws, that those laws were passed only to govern lesser persons than his client and their associates.

"Thus it is well known in the motion picture industry that when the famous *Paramount* case was instituted by the Department of Justice, Mr. Phillips took the view that the Government had no case whatever and that *Paramount* was as pure as the driven snow. He advised his client it had nothing to fear and that the Government case would collapse. Even after the District Court found *Paramount* and its co-conspirators guilty, Phillips still insisted that there was nothing to the case and is the one lawyer principally responsible for the film industry's taking an appeal. Of course, history now records that the United States Supreme Court on appeal was much more severe with the culprits than the District Court had been. Indeed had Phillips' arrogance and fool-hardy insistence upon the immunity of his client from the application of the Antitrust Laws not prevailed, divestiture would probably not have been ordered. As it turned out it was a great boon to the exhibitors that Phillips' type of egotism prevailed in the counsels of the film companies, since the result was better relief to the struggling independent exhibitors.

"Furthermore, Phillips' attacks on lawyers who represent exhibitors in Antitrust suits against the film companies is laughable and reminds one of the pick-pocket who shouts 'Stop Thief' in order to draw attention away from himself. The reason Mr. Phillips does not like treble damage suits is that his client has been guilty of the abuses as charged.

"There is no doubt that occasionally there have been damage suits filed without justification. That, of course, is no reason for not strengthening the Antitrust Laws so as to make it easier, not more difficult for bona fide victims to be compensated for their damages. If Mr. Phillips' philosophy were to be followed just because occasionally there is an unjustified damage suit filed arising out of an alleged automobile accident, laws should be passed to make it more difficult to obtain redress for genuine claims arising out of such accidents, or because occasionally a man suing on a contract does not prove his case, nobody should be permitted to sue for breach of contract. The truth of the matter is that Mr. Phillips would like to get some kind of immunity for his client and the other film companies to protect them from having to pay the damages they have inflicted upon innocent victimized exhibitors through monopolistic and conspiratorial practices in restraint of trade, in violation of the Antitrust Laws.

"The treble damage feature of the Antitrust Laws was wisely put in such laws to deter violators or those who contemplated any violation from continuing such violations or starting upon them. Unfortunately history has shown that the treble damage threat is alone not sufficient to prevent Antitrust Law violations by the film companies. The filing and prosecution of a private civil action for violation of the Antitrust Laws by a small independent exhibitor who has been victimized by a combination of the film companies and their favored circuits, is usually beyond the means of the average independent exhibitor. Such suits are very expensive and the film companies with their almost unlimited resources do their best to make it as expensive as possible for the independent. They drag out the cases through every

delay known—and even some unknown—to the law. They subject the independent to all manner of harassment and expense by way of examination, depositions, interrogatories, etc.

"A good example of what I mean is the suit which my company brought against the film companies for discriminating against the *Twin Drive-In Theatre* in Cincinnati in favor of the *RKO Circuit*. Suit was filed in the Spring of 1952. By all the dilatory tactics which they could devise, this case was stalled by the film companies for over five years to the Summer of 1957, when it was finally settled. It was only then settled because the Judge had ordered it tried in the Fall of 1957 with the warning that positively no further delays would be granted. Also before the settlement by which the film companies in effect admitted they were in the wrong, my company had been put to expense, exclusive of attorney's fees, in the neighborhood of \$10,000 for traveling expense, court reporters' fees, depositions, accountants' fees, etc., not to speak of the countless hours I was taken away from my business.

"If Mr. Phillips were truthful, he would admit it is not the independent exhibitors who misuse the processes of the courts in Antitrust suits against the film companies, but it is the defendants who cause delays and impose harassment and unnecessary expenses on the plaintiffs to wear them out, and make them drop their cases or settle them to their disadvantage.

"The most hypocritical aspect of all in Mr. Phillips' letter was his ranting about the ethics of some plaintiffs' counsel. Mr. Phillips is the last man in the world that should complain about any other lawyer's legal ethics, in view of his own conduct. For example, in the same suit of the *Twin Drive-In Theatre* against the film companies, Mr. Phillips' local counsel was Charles Sawyer, the former Secretary of Commerce. As part of the defendants' harassing tactics, they asked for a sweeping examination by their accountants, Sargo and Stein, of the *Twin Drive-In* records and all affiliated company records, and even my personal records. To show that I had nothing to hide I permitted them, without a court order, to make microfilm copies of all the company's records and even my own personal income tax records, which, of course, were none of their business. This was done on the express agreement on the part of Mr. Sawyer that any information obtained from my records would be kept strictly confidential and be used only in the lawsuit, and not elsewhere. This agreement was confirmed in writing. Even without such an agreement, it of course would be highly unethical for a lawyer in a particular lawsuit to obtain such confidential information by deposition or any of the discovery processes and then use the information outside of the lawsuit. Mr. Phillips as usual, however considered himself above ethics or possibly below ethics, and too important a person to be bound by a solemn agreement, confirmed in writing. After I had permitted the microfilming of all these records, they were not used in the lawsuit at all but Mr. Phillips instead used the information thus obtained in confidence and which were required not to be revealed by rules of legal ethics and the agreement made with Mr. Sawyer, solely in an effort to embarrass me by putting a distorted version of the information in the trade papers and in one of his wild tirades at a hearing before your committee, and even distributed printed copies of his statement widely throughout the industry.

"When he was called to task for such dispicable conduct, Mr. Phillips had the gall to claim that he did not know of his co-counsel, Mr. Sawyer's agreement. I wonder who he thinks would believe him but irrespective of his co-counsel's agreement, as an ethical lawyer, he would have appreciated the obligations of confidence. With his record, any talk about ethics from Mr. Phillips is ludicrous.

"Mr. Phillips claims that private civil Antitrust suits against the film industries are solicited by unscrupulous lawyers. While such a thing possibly may have happened, in a very few instances, almost all such cases arise not from solicitation but from the agony of exhibitors who are being victimized by the Antitrust conspiracies of the film companies and who employ counsel unsolicited to obtain redress. I myself found it necessary on several occasions to file private Antitrust suits against the film companies to get some measure of relief, and in no instance was I ever solicited by any lawyer.

"Mr. Phillips disputes the proof of the ineffectiveness of private civil Antitrust cases based on the number of cases which are not successful, claiming that their lack of success simply proves their lack of merit. This is not true. Most

(Continued on inside page)

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THE RECURRING CRY FOR MODIFICATION OF THE DECREES

On Monday of this week, S. H. Fabian, president of the Stanley Warner Corporation and an influential TOA leader, addressed the annual convention of the Theatre Owners of North and South Carolina. Included among the subjects he discussed was National Allied's so-called "white paper," which treats with destructive distributor practices and with the failure of the Department of Justice to properly enforce the motion picture decrees.

After stating that it was not his intention to discuss in detail the matters complained of in the "white paper," Fabian had this to say:

"What concerns me is the philosophy expressed generally in this paper. It would seem that its main contention is that further Government regulation of our business is the only thing that will cure all of our ills and restore the industry to good health.

"This, to me, is the most startling thought that has yet been advanced for our troubles. Perhaps in the dictatorships behind the Iron Curtain, this sort of thing works well, but in the free air of the United States, it is repugnant even to think of it. Further Government regulations can only lead to eventual control of our screens and policies. It means telling us what to play, when to play, where to play and for how much.

"Furthermore, I contend that our greatest problems are the quantity and quality of pictures now being produced and released. We can fight television, but only with an adequate supply of good pictures. Let me assure these gentlemen that Government regulation will not put one more picture in release—nor will it attract any new capital to help make the additional pictures we so badly need. On the contrary, Government regulations must end to destroy the initiative of both capital and creative people and eliminate any possibility of more pictures being produced.

"It is my thought that the present amount of Government regulation has tended to interfere with the free flow of economic forces in our industry, and that this interference has worked to the detriment of the industry as a whole."

Fabian's generalized criticism of National Allied's "white paper" is the stuff of which headlines are made, but it will make little if any impression on thoughtful exhibitors, for he in no way combatted with specific reasons of his own any of the powerful arguments presented in the "white paper" against distributor practices which, with the blessing of the Department of Justice, are making a mockery of the decrees and are keeping thousands of independent theatres in a constant state of distress.

The record shows that throughout its history, particularly in recent years, Allied has made sincere efforts to compose distributor-exhibitor disputes by means of self-regulation, but these bids for an amicable settlement of existing problems invariably have been rejected or frustrated by the film companies. History also proves that, with rare exceptions, the producer-distributor leaders never have done anything voluntarily to constructively weed out injustices or erroneous industry practices.

Thousands of exhibitors are struggling for survival and the only thing that can save them is the modification of current harsh sales and trade practices so that they will at least be given an opportunity to earn a fair profit. The great majority of exhibitors, particularly Allied members, want to accomplish this without governmental action, but the film companies are so unyielding that, out of sheer desperation, these exhibitors now feel that it is far better to be regulated by the Government than to be destroyed by the distributors.

* * *

Elsewhere in his talk Fabian decried the fact that the former affiliated circuits are not permitted to enter production, and he urged exhibitors everywhere to support such a movement for more production and to tell the Government that "this is what is needed to survive and restore our business to health and prosperity.

He was joined in this plea by Ernest G. Stellings, president of the Theatre Owners of America, who, too, addressed the convention, and who suggested that, if necessary, the TOA should help the film companies to acquire some theatres as a trade for the former affiliated circuits going into production. This, of course, means that TOA would be willing to go to the Department of Justice to urge that revisions be made in the decree provisions prohibiting theatre ownership by the major producing and distributing companies.

If such an appeal is made to the Department of Justice, it probably will be argued that the film companies should be permitted to acquire so-called "showcase" theatres so that they will be in a position to experiment with their new pictures and at the same time have an incentive to make quality product because of their stake in exhibition.

To repeat what has been said in these columns before, we believe that such ownership of "showcase" theatres would be a step backwards for the exhibitors in their long battle against monopolistic practices. We believe this because of the utter disregard most of the film companies have shown toward their exhibitor customers in recent years through their special handling of top pictures, wringing all the possible profit

(Continued on back page)

**"As Young As We Are" with Robert Harland
Pippa Scott and Majel Barrett**

(Paramount, September; time, 76 min.)

A pretty good program drama, suitable for the lower half of a double bill. It poses a selling problem for the exhibitor, however, because the youthful cast, though competent, is unknown. Revolving around a pretty high school teacher and a young farmer whose romance hits a snag when the school term begins and she discovers that he is one of her pupils, the story is developed in interesting fashion and is of a type that should appeal to the teenaged movie-goers. It is a light story, even though it has been given a straight dramatic treatment. Robert Harland does satisfactory work as the young hero who acts thoughtlessly because of love, and Pippa Scott is appealing as the object of his affections. The photography is fine:—

Pippa and Majel Barrett, her friend, both attractive young schoolteachers, are enroute to their first assignments in a small town when their car stalls. Two drunken mashers try to move in on them, but Harland, a virile young farmer, chases them away when he comes upon the scene in his truck. Smitten with Pippa, Harland takes her out on several dates and she returns his affection. When the school term begins, Pippa is shocked when Harland proves to be one of her pupils. She refuses to date him, despite his persistence, and finally sees him to explain why their romance must come to an end. Their meeting is witnessed by Ty Hungerford, a trouble-making student, who quickly spreads the news that he had seen them kissing. When Hungerford pops off about it in class, Harland catches him in a school corridor and gives him a sound beating. As a result, Pippa is lectured by Barry Atwater, the vice principal, about meeting with students after classes. Harland, however, persists in pursuing her and, in desperation, kidnaps her. In a wild chase with police, Harland loses control of his car and is apprehended. The authorities, considering his age, forgive him for his crime of passion. It ends with Pippa resuming her teaching duties while Harland becomes reconciled with Carla Hoffman, his neglected sweetheart.

It was produced by William Alland and directed by Barney Girard from a screenplay by Meyer Dolinsky, based on a story by himself and the producer.

Family.

**"Hong Kong Confidential" with Gene Barry,
Beverly Tyler and Allison Hayes**

(United Artists, October; time, 67 min.)

The one thing that may be said for this melodrama is that it has plenty of movement, but as an entertainment it is ordinary program fare, best suited for the indiscriminating action fans. Set in Hong Kong, the story is a difficult-to-follow hodge-podge of intrigue, smuggling and espionage, centering around American Intelligence agents who endeavor to find and rescue the kidnapped young son of a Middle East potentate in order to secure a vital missile base for the United States. It is far-fetched, highly melodramatic stuff, but those who have some regard for story values probably will find it tedious. The production values are very modest and the direction and acting routine:—

When the young son of an Arabian king is kidnapped, it endangers the Middle East defense position of the United States, which had been negotiating with the king for the establishment of a vital missile base in his country. Learning that the king

had received an anonymous note stating that he would get his son back if he opened negotiations with Russia, the U.S. Intelligence Service starts a worldwide search for the prince. The main search is carried on in Hong Kong, where Gene Barry, a famed nightclub entertainer, was in reality the key U.S. Intelligence officer for the Far East. Aided by King Calder, his chief, and Michael Pate, a British agent, Barry contacts underworld sources for information and a chain of events leads him to Macao and into the arms of Allison Hayes, an Eurasian beauty, who was involved in international espionage activities with Noel Drayton, a slick British importer of whiskey. Convinced that they were involved in the kidnapping, Barry, to gain their confidence, becomes associated with them in a smuggling operation. This dangerous game causes the death of Pate. In the complicated events that follow, Barry finds conclusive proof that Drayton had kidnapped the prince, but, before he can do anything about it, his own identity is discovered by Drayton, who kidnaps Beverly Tyler, Barry's pianist, to keep him in line. In a final showdown, Barry manages to kill Drayton and his henchmen and to rescue both Beverly and the prince, who is returned to his father in time to save the missile base for the United States.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Orville H. Hampton. Family.

**"The Fearmakers" with Dana Andrews,
Dick Foran and Marilee Earle**

(United Artists, October; time, 83 min.)

A fairly interesting melodrama, but it does not rise above the level of program fare, even though it is bolstered by the name of Dana Andrews. The story, which has a topical angle, centers around an Army captain who returns to civilian life and discovers that he had lost control of his reputable public relations firm to a man who was using it as a front for subversive groups. The first half is hampered by excessive dialogue that slows down the pace considerably, but the action becomes fairly tense and exciting in the second half, where Andrews, as the hero, risks his life to obtain conclusive evidence of the firm's nefarious activities and to bring those responsible to justice. The acting is generally acceptable, but Dick Foran, as the chief villain, tends to "chew the scenery." The production values are modest, and the photography good:—

When Andrews, an Army captain, returns from the Korean War to take up his old spot as a partner in a Washington, D. C. public relations firm, he discovers that peculiar things had happened during his absence. First, he learns that his partner had died "accidentally" under suspicious circumstances and that control of the organization had been acquired by Foran, a slick character. Secondly, he learns that some of the firm's biggest accounts had been lost, only to be replaced by mysterious or nefarious organizations. Roy Gordon, a Senator and old friend, advises Andrews to accept Foran's offer of a job in order to find out just what is going on. Aided by Marilee Earle, the firm's secretary-receptionist, Andrews starts a quiet investigation and soon discovers that Foran and Mel Torme, his assistant, were using the reputation of the public relations firm to cover up a vast conspiracy in behalf of a nationwide network of phony front-groups, which were manufacturing fear to sell their peace-at-any-price program to the public. An-

drews comes back to the office late one night to obtain documentary evidence against Foran from his locked, private files. He is caught in the act by Foran and several of his henchmen, but he gains the upper hand on them after a hectic battle, turns them over to the authorities and prepares to testify before a Senate investigating committee.

It was produced by Martin H. Lancer and directed by Jacques Tourneur from a screenplay by Elliot West and Chris Appley, based on a novel by Darwin L. Teilhet. Family.

**"Onionhead" with Andy Griffith,
Felicia Farr and Walter Matthau**

(Warner Bros., Oct. 25; time, 110 min.)

Given a Coast Guard background, "Onionhead" shapes up as a mirthful service comedy-drama that should go over well with the general run of moviegoers, particularly those who enjoyed Andy Griffith in "No Time for Sergeants." It should be pointed out, however, that the picture rates an adult classification because of Felicia Farr's nymphomaniacal characterization. As a new member of the Coast Guard, Griffith is not a naive as the rookie he portrayed in "Sergeants," but the characterization has a guileless quality that is warm and amusing, and his experiences, particularly as an untrained cook in a ship's galley, are frequently hilarious. His relationship with Walter Matthau, as the crusty, hard-drinking chief cook, provides many funny moments. Griffith's romantic experiences with Miss Farr are laugh-provoking at first, but they become seriously dramatic after she marries Matthau and, to Griffith's disgust, makes a play for him and other men while her husband is away at sea. There are other dramatic facets to the story, but on the whole the accent is on comedy. The direction and acting are very good, and so is the photography.

Briefly, the eventful story, which opens in the Spring of 1941, has Griffith quitting an Oklahoma college to join the armed forces after a quarrel with Erin O'Brien, his co-ed sweetheart. After a short visit with Roscoe Karns, his father, who was a small-town barber, Griffith joins the Coast Guard. He survives the rugged boot training period and is assigned to a buoy tender in Boston as a ship's cook, even though he had not been trained for the assignment, much to the disgust of Matthau, the head cook. Meanwhile he meets up with Felicia at a local bar and she passionately responds to his lovemaking. He arranges to spend the weekend with her and reserves a hotel room for the purpose, but when they meet she feigns moral indignation at the hotel rendezvous and leaves him flat. He spends the night getting gloriously drunk with Matthau, who becomes his friend. In the course of events, Matthau starts dating Felicia and marries her. Shortly thereafter, he is transferred to a convoy ship at sea and Griffith replaces him as the head cook. Felicia wastes no time acquiring other men and even succeeds in conquering Griffith, despite his loyalty to Matthau. Later, however, he repents, refuses to have anything to do with her and leaves her thoroughly unhappy and confused. Tragedy enters Griffith's life when his father dies and when Matthau is killed in action. While attending his father's funeral, he becomes reconciled with Erin. In the meantime, Griffith had learned that Ray Danton, a tyrannical executive who made life miserable for the enlisted men, had been stealing money paid by the officers for food. He files charges against Danton without first notifying James Gregory, the ship's comman-

der, but when a Board of Inquiry investigates he refuses to substantiate the charges to save the ship's honor. As a result, he is reduced in rank, but Gregory, aware that the charges were true, censures Danton and gives Griffith a 5-day leave to marry Erin.

It was produced by Jules Schermer and directed by Norman Taurog from a screenplay by Nelson Gidding, based on the novel by Weldon Hill.

Adult fare.

**"The Decks Ran Red" with James Mason,
Dorothy Dandridge and Broderick Crawford**
(MGM, October; time, 85 min.)

Andrew and Virginia Stone have co-produced another good suspense thriller in "The Decks Ran Red," which centers around two murderous seamen who attempt to exterminate the crew and officers of a modern freighter in a plot to take the ship over as salvage. The story is for the most part incredible, even though it is based on a factual happening years ago, but the fact that it was shot on location aboard a ship gives the action a realistic quality. Moreover, it moves along at a fast and exciting pace and is packed with tense and suspenseful situations from start to finish. In keeping with the title, much of the action is bloody and brutal. James Mason does good work as the slight but heroic captain, but the manner in which he single-handedly overcomes the mutiny in the closing reel is wildly melodramatic and implausible. Broderick Crawford and Stuart Whitman are competent as the homicidal villains, and a provocative performance is delivered by Dorothy Dandridge as a sensuous mulatto stewardess, who adds to the complications as the lone woman aboard the vessel. The staging, the editing and the photography are first-rate:—

Mason, first mate on a luxury liner, is given a chance at a promotion when he is offered the captaincy of a rusty old freighter, whose captain had died in the South Pacific under mysterious circumstances. He accepts the command, despite the misgivings of his wife, and is immediately flown to his new assignment. His first problem is to find a replacement for the cook, who had jumped ship, and of necessity he selects Joel Fluellen, a native, who accepts the job only after Mason reluctantly permits him to bring along Dorothy, his sexy wife. When the ship gets under way, Crawford, an engine wiper, and Whitman, his young aide, put into motion a plan to murder every one on board so that they could end up with the ship and claim a huge salvage reward. As a first move they spread seeds of dissension among the crew by planting false rumors about an unsavory relationship between Mason and Dorothy. When the cook is put in irons because of a fight over Whitman's attentions to Dorothy, the food prepared by an inexperienced substitute adds to the rumblings among the men. Things break out in the open after Crawford and Whitman murder an unwilling collaborator by tossing him overboard. They next shoot down the engine room staff and, by threatening to kill Dorothy, whom they hold as hostage, force the remaining crew members and officers, including Mason, to abandon ship in a lifeboat. To complete their scheme, they prepare to change course and ram the lifeboat to eliminate all witnesses to their perfidy. Before they can do so, however, Mason swims back to the ship, manages to climb aboard and, with Dorothy's help, kills both Crawford and Whitman during a furious battle.

The screenplay was written and directed by Mr. Stone. Adult fare.

out of them in the favored first-runs before making them available to small-town and sub-run theatres. This indicates that the evils that might result from producer ownership of key-run theatres could outweigh by far the possible benefits to the exhibitors.

* * *

This cry for modification of the decrees is the subject of an interesting bulletin issued this week by the convention headquarters of National Allied, which had this to say:

"Taking note of the agitation in some quarters for annulling or modifying the decrees in the Paramount Case (commonly called the 'consent decrees'), General Convention Chairman Jack Kirsch announced today that a thorough consideration and review of the decrees will be included in the agenda for Allied's forthcoming National Convention, being held at the Morrison Hotel, Chicago, October 13, 14 and 15.

"The claim is being made by some spokesmen that the decrees are the cause of all their troubles. In particular, they assert that the provisions against the operation of theatres by film companies and the injunction against compulsory block-booking are responsible for the decline in the number of pictures being produced.

"On the other hand, there are those who insist that if it were not for the protection afforded by those decrees when they were being enforced they would not be in business today. They assert that the decrees are in no way responsible for the dwindling production; that that stems from other causes. And they are convinced that the solution of their most acute problems depends not upon annulling the decrees but enforcing them.

"Exhibitors state that they are confused by these conflicting arguments, and yet this is a matter of vital concern to them. It is so important that they should not leave the determination of it to others but should resolve it for themselves. No informed conclusion as to whether the decrees are a help or a hindrance can be reached unless the following questions are fully considered and properly resolved:

"*Theatre Divorcement*: If theatre divorcement is abrogated and the film companies are again permitted to own or operate theatres—(a) Will the companies under present conditions acquire any considerable number of theatres and, if so, will they be conventional theatres or drive-ins? In other words, what class of exhibitors will bear the brunt of this new competition? (b) Would the film companies as an incidence of their ownership of theatres be able to revive the favoritism accorded the affiliates and the discriminations practiced against independents before divorcement? (c) What basis is there for supposing that once they have acquired some theatres the film companies will increase their output of pictures, especially in view of their proclaimed policy of releasing fewer and better pictures? (d) How many independent exhibitors, especially drive-in operators, would be in business today if it had not been for the so-called 'standstill agreement' and the decrees which prevented the film companies and their affiliated chains from expanding in the exhibition field for so many years?

"*Block-booking*: This subject cannot be intelligently discussed unless at all times a distinction is observed between compulsory block-booking (i.e., conditioning the licensing of one picture upon the acceptance of other pictures) and voluntary block-booking (i.e., licensing at one time as many pictures

as the distributor and exhibitor may mutually agree upon.)

"With that distinction in mind the exhibitors in Chicago will resolve the following important questions: (a) To what extent, if at all, do the decrees prevent the voluntary block-booking of pictures? (b) To what extent and by what companies are yearly franchises being sold to independent exhibitors on a voluntary basis as expressly permitted by the decrees? (c) Do the exhibitors want to restore compulsory block-booking under which they will be compelled, in order to license the attractions they seek for their theatres, to take whatever other pictures the film companies may see fit to release? (d) What basis is there for supposing that if compulsory block-booking is restored, the film companies will materially increase their output of high grade pictures?

"*Production of Pictures by Divorced Circuits*: Allied joined with other exhibitor groups in petitioning the Department of Justice to modify the decrees so as to permit the divorced theatre circuits to produce motion pictures. The film companies vigorously opposed any such modification and their opposition blocked the attempt to get more pictures to relieve the serious shortage.

"Efforts are being renewed to persuade the Department of Justice to change its mind and the movement now has the backing of the IATSE.

"Allied in endorsing the movement stipulated that any permission to the circuits to make pictures should be accompanied by adequate safeguards to prevent a recurrence of the monopolistic practices in the distribution of films which gave rise to the Government suit.

"The exhibitors in Chicago will have the opportunity to express themselves on this question; to advise Allied whether it should renew its attempt to secure such a modification of the decrees, and if so, what provisions to secure fairness in the distribution of the pictures should be requested."

THE MARK OF A TRUE LEADER

Spyros P. Skouras, president of 20th Century-Fox, will deliver what he terms "an address on a subject of great importance in the interest of the future of our industry" at the annual convention of the Theatre Owners of America, which will be held in Miami, Fla. Mr. Skouras will speak on Wednesday, October 22.

According to a TOA announcement, Mr. Skouras, in a letter sent from Greece to Ernest G. Stellings, the organization's president, asked for the opportunity to speak for about one-half hour and said that he would then be willing to answer questions from the floor.

Mr. Skouras did not disclose in his letter just what the "subject of great importance" would be. He was, however, given carte blanche by TOA to speak on whatever subject he wished.

As reported in last week's issue, Mr. Skouras is scheduled to address the Allied convention in Chicago on Tuesday, October 14, and will also lead an open forum devoted to the subject: "What is wrong with our business and what can we do to improve it?"

It has been pointed out many times that Mr. Skouras is the only one of the film company presidents who consistently has guts enough to face exhibitor conventions. Is it any wonder that he is held in such high regard by theatremen?

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PARAMOUNT'S "AFFIRMATION OF FAITH"

Paramount, with the dutiful cooperation of most of the trade papers, is beating the drums for itself and for Barney Balaban, its president, in connection with his so-called "affirmation of faith in the future of the film industry," as exemplified by his recent announcement that the company is increasing its production activities and will release next year at least 20 million-dollar-plus pictures, augmented by an undisclosed number of smaller-budgeted pictures.

To help spread this message of confidence, Paramount has set up plans for more than 100 meetings in all key cities of the United States as well as principal cities in other parts of the world, to which exhibitors and the press will be invited. These meetings will be conducted by George Weltner, Paramount's vice-president in charge of worldwide sales, who has been delegated to bring Balaban's "epochal" message of faith and optimism to exhibitors everywhere.

One of the first of these meetings was held in New York on Monday of this week, and this writer, as well as others who were present, found it difficult to suppress a wry smile while listening to Weltner pour out words that extolled his company for underwriting its faith in the future of the industry by producing more multi-million dollar pictures than ever before. And we winced when he blandly declared that Balaban's statement has had such a "tremendous impact" on the industry and the entertainment world that it was decided to set up these meetings to bring the important highlights of his statement to every sales territory in the world.

The promised increase in Paramount's production activities is indeed welcome and decidedly encouraging to the industry as a whole, but we think that Paramount is kidding itself and not the exhibitors when it attempts to convince them that it has made a very profound move, one that is designed to perpetuate the industry and raise it to greater heights of prosperity. In our opinion, we think it would be more accurate to say that Paramount has come to the realization that its policy of reduced film production, which it has been following for several years, has endangered the major status of the company and that it is now trying to recover lost ground.

Mo Wax, the astute editor and publisher of *Film Bulletin*, put it right in the September 1 issue of his publication when, in commenting upon Balaban's declaration of faith in the future of the industry, he said that "one could only have wished that Mr.

Balaban had provided the encouragement and more of the wherewithal when it was direly needed."

"During the past few years," said Wax, "when the thunderclouds of deteriorating theatre attendance were massing, the conservative Mr. Balaban moved Paramount into what seemed to him to be the 'safe' position by charting these courses: (1) ride out the boxoffice slump by sharply reducing the volume of film production for theatres; (2) becoming an 'important supplier of motion pictures for television,' and (3) developing a 'home boxoffice provided by pay television'."

"We agree wholeheartedly," added Wax, "in the Balaban prognosis of a glorious future for our industry, although the record shows that Paramount is trailing the field by a year or two. While 20th Century-Fox's dynamic Spyros Skouras, for one, and the aggressive United Artists team, for another, were delivering a volume of product that was so essential to thousands of exhibitors, if they were to keep their doors open, Paramount had taken cover behind a strategy of minimum risks in its reduced volume policy."

Another point brought out by Mo Wax is that Balaban, in addressing the Paramount stockholders last year, listed a "home boxoffice provided by pay television" as one of the principal businesses in which he foresaw the company engaged.

In this connection, it should be pointed out that while there was still some hope that the Government would grant the use of the free air waves to the proponents of pay-as-you-see TV, Balaban, in promoting Telemeter, the Paramount-owned pay-TV system, made it clear that his company's top product would be made available to the Telemeter franchise holders, even though widespread use of the system might bring about the closing of many theatres. In short, Paramount's attitude was one of indifference toward the welfare of its exhibitor customers. But now that the future of toll-TV is doubtful, Paramount is once again embracing theatrical motion picture production as its main business interest, and is trying to win exhibitor support with unctuous claims about faith in the future.

It is interesting to note that, at the New York meeting, Weltner had nothing to say about Paramount's sales policies, which have been condemned by exhibitors everywhere as the most unreasonable in the business, and that the meeting was adjourned immediately after he concluded his remarks on Paramount's forthcoming production plans. The exhibitors present were neither invited to ask questions nor given a chance to ask them.

"The Barbarian and the Geisha" with John Wayne, Sam Jaffe and Eiko Ando

(20th Century-Fox, October; time, 105 min.)

Photographed in Japan and enhanced by CinemaScope and DeLuxe color, this is a most impressive picture from the production point of view and is certainly a visual delight. As an entertainment, however, its story of the trials and tribulations of Townsend Harris, the first western diplomat accredited to Japan in 1856, probably will be received with mixed reactions, for, even though it has much that is enchanting and colorful, it moves along at a rather slow pace and is dramatically ineffectual. Its box-office chances will depend heavily on John Wayne's drawing power. Wayne is competent enough as the patient and tactful Harris, whose determination and courage overcome the suspicions of the Japanese and eventually help to conclude successfully a commercial treaty with that country, but in comparison with the two-fisted characterizations Wayne usually portrays, this one is relatively subdued and may prove disappointing to his many fans. Worked into the proceedings is a gentle romantic attachment between Wayne and a geisha girl, touchingly played by Eiko Ando, a beautiful Japanese actress, but those who like some fire in a romance probably will find this one much too mild. The scenes that depict different Japanese ceremonies and processions, religious and otherwise, are exotically fascinating. The photography is excellent:—

Accompanied by Sam Jaffe, his interpreter, Wayne arrives in the Japanese port of Shimoda as the first American Consul General to be sent to that country. So Yamamura, the governor of Shimoda, bluntly tells Wayne that he is not welcome and orders him to leave at once, but Wayne refuses on the ground that a treaty between their countries gave him the right to remain on Japanese soil. Yamamura decides to let him remain as a private citizen until he receives instructions from Tokyo, but he and his people make things as uncomfortable as possible for Wayne. Ultimately, Yamamura invites Wayne to a geisha party. There, Wayne presses his request to go to Tokyo to negotiate a commercial treaty with Japan—the major purpose of his visit. Yamamura treats the request evasively but tries to keep the relations friendly by sending Eiko, a geisha girl, to Wayne's quarters. Suspecting that she has been sent to spy on him, Wayne dismisses her, but he permits her to remain when she pleads that she will lose face with Yamamura. Eiko is terrorized at first, expecting to be brutalized, but Wayne's kindly treatment wins her confidence and, much to Yamamura's disappointment, she is unable to report anything evil about Wayne. The townfolk, however, misunderstand her role with the "barbarian" and shun her. Complications arise when an American ship sails into the port and Wayne discovers that there is cholera aboard. The ship's captain obeys Wayne's order to leave the port immediately, but several sailors jump overboard, swim ashore and, despite Wayne's warning, are touched by the villagers. As a result, an epidemic sweeps the community. Wayne exhausts himself in an effort to help the sick and, in final desperation, burns down part of the village to stop the disease from spreading. Knowing nothing about the disease, the people at first resent his action and Yamamura places him under arrest, but when the sickness disappears they change their attitude and honor him.

Yamamura, too, undergoes a change and he quickly arranges to escort Wayne to Tokyo for the treaty negotiations. At the palace, Hiroshi Yamate, the child emperor, is delighted with the gifts brought to him by Wayne, but a number of his advisers strongly oppose the treaty. After much persuasion, Wayne gets the treaty, but reactionary forces, seeking to preserve Japan's isolation, plot to kill Wayne and designate the unwilling Yamamura to commit the deed. Yamamura commands the assistance of Eiko, but, being in love with Wayne, she foils the plot. Yamamura kills himself for having failed in his mission, and Eiko disappears from Wayne's life for having broken the Japanese code. It ends with Wayne riding in triumph to the palace to sign the treaty while Eiko, hidden in the crowd, watches with admiration.

It was produced by Eugene Frenke and directed by John Huston from a screenplay by Charles Grayson, based on a story by Ellis St. Joseph.

Family.

"Dangerous Exile" with Louis Jourdan, Belinda Lee and Keith Michell

(Rank Film Distr., October; time, 90 min.)

Lavishly produced in Britain and photographed in VistaVision and Eastman color, this historical costume drama should prove fairly entertaining to the general run of audiences, even though it is a stereotyped picture of its kind. Set in 1795 when the Revolutionists were triumphant in France and Britain feared an invasion, the story concerns the rescue and protection of Louis XVII, the boy-King of France, whose parents had been beheaded during the revolution. It is a fanciful mixture of fact and fiction, presented in cloak-and-dagger style, with plentiful skullduggery and a rousing sword-play climax. The direction and acting are competent, if not outstanding. Worked into the action is a romance between Louis Jourdan, as a French aristocrat who sacrifices his own son to save the young King, and Belinda Lee, as an American girl who befriends the youthful monarch. Miss Lee, incidentally, is quite beautiful, and the clothes she wears, though in keeping with the period, accentuate a daring plunging neckline. The photography is excellent:—

During the height of war between Britain and the new Republic of France, a French balloon floats over a sleepy Welsh town and lands Richard O'Sullivan, a terrified boy, who refuses to reveal his identity or to disclose how he came to be a passenger in the balloon. Belinda, an American girl living in the castle home of Martita Hunt, her aunt, befriends the youngster and wins his love and affection. Within several weeks, Jourdan, a French nobleman, comes to the castle and reveals that the boy is Louis XVII, and that he and other aristocrats were determined to restore him to the throne. Jourdan reveals also that the boy had undergone severe torture at the hands of the Revolutionaries, and that he had substituted his own son in a jail cell to help the youthful King to escape. The boy does not want to return to France and Belinda supports his refusal lest he be exposed to further ordeals. Anne Heywood, a household maid with ambitions of wealth and power, overhears the conversation and, upon learning the identity of the lad, sells the information to Finlay Currie, a local journalist, who was a secret agent for the French Revolutionaries. While Jourdan returns to France to rescue his own son, the Revolutionists, acting on

information furnished by Currie, order Keith Michell to sail to England with a platoon of Republican soldiers to kill the young King. Jourdan, after finding that his own son had been murdered, learns of Michell's mission and hurries back to England. In the complicated events that follow, Currie loses his life while guiding the Republicans to the castle, where Belinda had hidden the boy-King in a secret passageway. Belinda uses her beauty to stall Michell's search and, just as all seems lost, Jourdan bursts into the castle with a group of Royalist soldiers and wipes out Michell and his soldiers in a fierce sword battle. It ends with Belinda and Jourdan, now in love, dedicating themselves to safeguard the young King's future.

It was produced by George H. Brown and directed by Brian Desmond Hurst from a screenplay by Robin Estridge, based on the novel "A King Reluctant," by Vaughan Wilkins.

Family.

"Menace in the Night" with Griffith Jones, Lisa Gastoni and Vincent Ball

(United Artists, October; time, 78 min.)

A fairly good British-made program melodrama, suitable for the lower half of a double bill. Set in London and dealing with the robbery of a large sum of money from a mail truck, the story itself offers little that is novel and the treatment follows a familiar pattern. It holds one's interest well, however, for the direction and acting are competent and a number of the situations are tense and exciting. The chief drawback, of course, is the fact that the English players are unknown to American movie-goers, even though they do good work. There is no comedy relief. The photography is expert:—

While returning home late one night, Lisa Gastoni becomes a witness to a mail truck robbery and sees the driver brutally beaten. Terrified, she awakens the watchman of a building nearby and notifies the police. The watchman, seeking to earn a few extra pounds, telephones the news to Vincent Ball, an enterprising young crime reporter, but Clifford Evans, a Scotland Yard inspector, forbids Ball to publish Lisa's name and address. The crooks, led by Griffith Jones and including Eddie Byrne, Victor Maddern and Leonard Sachs, are alarmed when they read that an unnamed girl was in a position to describe them to the police. By bribing the watchman, they trace Lisa to a little restaurant she and her mother operated and threaten to harm her and her family unless she keeps quiet. Frightened, she pretends to the police that she cannot remember anything about the men she had seen. Meanwhile Ball tries to persuade Lisa to write her story exclusively for his paper. At their hideout, the crooks disagree over division of the spoils—250,000 pounds of soiled banknotes, with Jones insisting that they lay low for the time being. Sachs attempts to doublecross the others and is shot dead by Jones after a struggle. When the driver of the mail truck dies from his injuries, Jones realizes that he and his confederates are now liable for murder and that it would be best to leave the country. He arranges with Leslie Dwyer, a crooked barber, to provide fake passports and passage to Brazil. Maddern and Byrne object to the arrangement and again demand their cut. In the meantime Ball, in an effort to make Lisa talk, takes her to see the dead postman's widow. Touched by the tragedy that had befallen the poor woman, Lisa

decides to cooperate with the police and quickly identifies one of the crooks from a photograph. In the events that follow, the police track down the thieves and nab Maddern and Byrne, but Jones, after an exciting chase through the street of London, dies when his auto runs through the barrier of an open bridge and falls into the murky waters of the Thames. It ends with romance in the air for Lisa and Ball.

It was produced by Charles A. Leeds and directed by Lance Comfort from a screenplay by Norman Hudis and John Sherman, based on the novel "Suspense," by Bruce Graeme.

Adult fare.

REMBUSCH SPEECH ENLIGHTENING TO INDIANA LEGISLATORS

(Continued from back page)

of films, for that exhibitor is subjected to every kind of reprisal in the book and some that are not in the book. I know this for I have been a victim of those reprisals as has every exhibitor leader with guts enough to challenge the film companies in their determination to bring about the total imposition of the Goldwyn philosophy of 'fewer pictures, fewer theatres, and higher admissions.'

"Congressmen—we do not need new laws to rectify these injustices. All we ask is that *the law be enforced* so that the communities you represent and the theatre operators therein may once again be proud of the motion picture service rendered, and at a price that fits the community's pocketbook."

There is no doubt that Rembusch's detailed description of the intolerable conditions under which many theatres are struggling to exist made a deep impression on his Congressional listeners and left them with a determination to investigate the charge of laxity in the Antitrust Division's administering of the decrees. Exhibitor leaders who are planning similar meetings in their respective territories will do well to obtain a copy of the full text of Rembusch's speech for use as a model in formulating their own talks.

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REMBUSCH SPEECH ENLIGHTENING TO INDIANA LEGISLATORS

A highlight of the annual convention of the Allied Theatre Owners of Indiana, held this week in Indianapolis, was a "Meet Your Senators and Congressman" luncheon, which featured as the principal speaker Trueman T. Rembusch, the fiery exhibitor leader, who has been in the forefront in putting over National Allied's "white paper" campaign, which is aimed at gaining public and Congressional support against distributor practices that are forcing many theatres to close their doors, and against the failure of the Department of Justice to properly enforce the motion picture decrees.

Space limitations do not permit more than a brief report of the salient points made by Rembusch in his forceful talk.

Stating that the dereliction of the Department of Justice's Antitrust Division in enforcing the decrees is felt in each community they serve, Rembusch pointed out to the legislators present that the people of these communities, their constituents, are relegated to "old and second class motion picture service" on the bigger and better pictures, and are placed at the mercy of illegally-dictated admission prices. Additionally, said Rembusch, the theatres in their districts will be forced out of business unless proper enforcement of the decrees comes about in the near future.

Citing the background of the motion picture monopoly that led to the Supreme Court's decision in the Paramount Case, Rembusch stated that the economic pressures employed nationally to enlarge and strengthen the monopoly consisted of the following methods: Refusal to sell; withholding of pictures until their box-office potential was destroyed; imposition of high and uneconomic admission prices; withholding prints; and an insistence upon high, discriminatory terms being paid as a condition of licensing the picture.

He then cited several of the injunctions included in the Court's decision and stated that from the time the decision was handed down in 1948 up until 1952, the Antitrust Division heeded exhibitor complaints concerning the violation of some injunction by a film company defendant and, after an investigation, the violation was stopped immediately. "Unfortunately," added Rembusch, "since 1952, when Judge Barnes of Los Angeles became head of the Antitrust Division, followed by Victor Hansen from Hollywood, the film company orbit, complete enforcement of the decrees had not only stopped but the defendant film companies have been aided and abetted in the imposition of conditions on the public and small exhibitors more harmful than the conditions in the industry which led to the Paramount case."

Pointing out that many theatres are being forced out of business because the distributors are resorting to the same economic devices used by the monopoly prior to the Supreme Court's decision, Rembusch cited the old pre-decree method of withholding the bigger and better pictures until old and stale, from all but the favored large-city, first-run theatres. To illustrate his point, he cited two personal experiences. The first, which took place in December, 1955, concerned his efforts to book Samuel Goldwyn's "Guys and Dolls" in his Mode Theatre, Columbus, Indiana,

on a road show basis. He offered Loew's, the distributing company, the same terms that were being paid for the picture by the Keiths Theatre in Indianapolis, and it was not until two weeks after the picture opened at the Keiths that he was advised by Loew's that they would not sell him the picture at the Keiths' terms. Eventually, charged Rembusch, Loew's demanded from his "unthinkable, uneconomic and discriminatory terms."

"In spite of the terms quoted," said Rembusch, "I accepted them and still didn't get the picture. I might add that the then General Sales Manager of Loew's was none other than Charles M. Reagan, whose wife was president of the company operating Keiths Theatre in Indianapolis. The Antitrust Division was fully advised of these happenings and did nothing, despite the discrimination imposed by Loew's in this instance."

Rembusch then cited his experience with Paramount in January of 1957, after learning that it was opening "The Ten Commandments" in Indianapolis later that month. Seeking the prestige of an early play-date in his Columbus theatre, Rembusch claimed that he offered Paramount one hundred per cent of the gross for the picture and stated that he would charge the same scale of prices as those being charged in Indianapolis. Paramount replied that they were not yet ready to serve the picture to the people of Columbus. "In fact," added Rembusch, "when the picture opened in Indianapolis it was widely advertised that it was being shown exclusive and would not be shown in any other Indiana theatre. Not until seven months later was the picture offered for Columbus and that offer withdrawn after I attempted to set my own admission price scale in Wabash. There can be no doubt that the manner in which Paramount distributed 'Ten Commandments' was a flagrant violation of the discriminatory injunction of the decree. Complaint to the Antitrust Division brought the usual reply since 1952—we see no evil on the part of Paramount."

Rembusch added that Paramount had "flagrantly and illegally" fixed admission prices on this picture throughout the country, and that a complete file of evidence, both local and national, had been handed to the Department of Justice on August 12, but nothing has been done about this complaint as yet.

Rembusch cited other instances of decree violations on the part of the distributing companies and devoted a considerable part of his talk to the manner in which a "deliberate reduction in the number of positive prints available" is used by some of the companies to illegally fix admission prices on certain pictures. He added that instances of the print discrimination gimmick had been brought to the attention of the Department of Justice but to no avail.

In his closing remarks, Rembusch had this to say:

"Because of the division's failure to enforce the decree the public is at the complete mercy of New York-dictated admission prices, exhibitors are completely at the mercy of the film companies. Woe to the exhibitor who speaks out against these companies, the companies from whom he must secure his supply

(Continued on inside page)

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5804 Hell's Five Hours—McNally-Gray	Apr. 13
5811 Quantrill's Raiders— Cochran-Robbins (C'Scope)	Apr. 27
5810 Dateline Tokyo—Long-Kobi	May 11
5817 War of the Satellites—Cabot-Miller	May 18
5818 Attack of the 50 Foot Woman— Hayes-Hudson	May 18
5821 Bullwhip—Madison-Fleming (C'Scope)	May 25
5816 The Pagans—Foreign cast	June 1
New Orleans After Dark—Bourg-Lord	June 15
5815 Never Love a Stranger—Barrymore-Milan	June 22
5820 Snowfire—McGowan-Megowan	July 6
5830 The Littlest Hobo—Hart-Stewart	July 6
5828 The Accursed—Robert Bray	July 13
5824 Frankenstein-1970—Karloff-Lund	July 20
5819 Spy in the Sky—Steve Broidy	July 20
5833 In-Between Age—Patterson-Steele	Aug. 4
5812 Cry Baby Killer—Nicholson-Mitchell	Aug. 18
5825 Hot Car Girl—Bakalyn-Kenney	Aug. 18
5826 Queen of Outer Space— Zsa Zsa Gabor (C'Scope)	Sept. 7
5810 Natchez Trail— George Montgomery (C'Scope)	Sept. 14
5831 Legion of the Doomed—Bill Williams	Sept. 21
5813 Joy Ride—Toomey-Doran	Oct. 19
5835 Speed Crazy—Halsey-Lime	Oct. 19
5836 Wolf Larsen—Sullivan-Hall	Oct. 26
5837 Revolt in the Big House—Evans-Hunter	Nov. 9
5839 Johnny Rocco—Gray-McNally	Nov. 30
5840 Arson for Hire—Brody-Thomas	Dec. 7
5834 The Behemoth—Gene Evans	Dec. 21
5823 Gunsmoke in Tucson— Stevens-Tucker (C'Scope)	Dec. 28
5832 King of the Wild Stallions— George Montgomery (C'Scope)	not set

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

301 Machine Gun Kelly—Bronson-Cabot	May 28
302 The Bonnie Parker Story—Provine-Hogan	May 28
215 Attack of the Puppet People—Agar-Hoyt	June 18
304 War of the Colossal Beast—Parkin-Fraser	June 18
305 Hot Rod Gang—Ashley-Fair	July 2
306 High School Hellcats—Lime-Halsey	July 2
309 Tank Battalion—Kelly-Hellen	July 16
310 Hell Squad—Carroll-Gavlin	July 16
303 How to Make a Monster—Harris-Brinegar	July 23
307 Teenage Caveman—Vaughn-Marshall	July 23
312 Night of the Blood Beast—Emmet-Greene	Aug. 6
311 She-Gods of Shark Reef—Durant-Montell	Aug. 6
313 Screaming Skull—Nicol-Weber	Aug. 13
216 Terror from the Year 5,000—Costello-Holden	Aug. 13

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Snow White and the Seven Dwarfs—reissue	Apr.
Stage Struck—Fonda-Strasberg-Plummer	May
The Proud Rebel—Ladd-DeHavilland	June
The Light in the Forest—Parker-Corey	July
Peter Pan—reissue	July
White Wilderness—True-Life Adventure	Sept.
Tonka—Mineo-Carey	Dec.
The Story of Vickie—Romy Schneider	not set

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1957-58

237 High Flight—Ray Milland (C'Scope)	Apr.
223 Paradise Lagoon—British cast	Apr.
239 This Angry Age—Perkins-Mangano	May
240 The Goddess—Stanley-Bridges	May
Paratrooper—reissue	May
Hell Below Zero—reissue	May
242 The Case Against Brooklyn—McGavin-Hayes	June
243 Let's Rock—La Rosa-Newman	June
244 The Lineup—Wallach-Keith	June
241 From Here to Eternity—reissue	June

1958-59

305 Curse of the Demon—Andrews-Cummins	July
301 The Key—Holden-Loren	July
302 Gunman's Walk—Heflin-Hunter-Grant	July
304 The Revenge of Frankenstein—British cast	July
303 The Camp on Blood Island—British cast	July
308 The Snorkel—British cast	July
306 Life Begins at 17—Damon-Johnson	July
307 Tank Force—Mature-Genn	Aug.
309 Buchanan Rides Alone—Randolph Scott	Aug.
311 The Whole Truth—Granger-Reed	Sept.
312 She Played with Fire—Dahl-Hawkins	Sept.
313 Ghost of the China Sea—David Brian	Sept.
310 Me and the Colonel—Kaye-Jurgens	Oct.
Apache Territory—Calhoun-Bates	Oct.
315 Kill Her Gently—British cast	Oct.
The Last Hurrah—Tracy-Foster	Nov.
Tarawa Beachhead—Mathews-Adams	Nov.
Murder Reported—Carpenter-Stribling	Nov.
230 The Bridge on the River Kwai— Holden-Guinness	Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1957-58

818 Merry Andrew—Kaye-Angeli (C'Scope)	Apr.
819 Handle With Care—Jones-Mitchell	Apr.
821 The Sheepman—Ford-MacLaine (C'Scope)	May
820 Cry Terror—Mason-Stevens	May
824 The Law and Jake Wade— Taylor-Widmark (C'Scope)	June
826 High School Confidential—Tamblyn-Sterling	June

(Continued on next page)

822 The Haunted Strangler—Boris Karloff June
 823 Fiend Without a Face—Thompson-Parker June
 830 Imitation General—Ford-Elg July
 825 Gigi—Caron-Jourdan (C'Scope) July
 831 Tarzan's Fight for Life—Gordon Scott July
 828 The Badlanders—Ladd-Borgnine (C'Scope) ... Aug.
 829 The Reluctant Debutante—
 Harrison-Kendall (C'Scope) Aug.
 832 Andy Hardy Comes Home—Mickey Rooney ... Aug.

1958-59

901 Cat On a Hot Tin Roof—Taylor-Newman Sept.
 902 Dunkirk—all-British-cast Sept.
 Torpedo Run—Borgnine-Ford (C'Scope) Oct.
 904 The Decks Ran Red—Mason-Dandridge Oct.
 Party Girl—Charisse-Taylor-Cobb Nov.
 The Tunnel of Love—Day-Widmark Nov.
 The Journey—Kerr-Brynnner Nov.
 Tom Thumb—Tambllyn-Young Nov.
 The World, the Flesh and the Devil—
 Belafonte-Stevens-Ferrer (C'Scope) not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1957-58

5115 St. Louis Blues—Cole-Kitt-Calloway Apr.
 5716 Teacher's Pet—Gable-Day Apr.
 R5725 Union Pacific—(reissue) Apr.
 R5724 Wild Harvest—(reissue) Apr.
 5717 Maracaibo—Wilde-Wallace May
 R5723 Northwest Mounted Police—(reissue) May
 R5722 Blaze of Noon—(reissue) May
 5718 Hot Spell—Booth-Quinn-MacLaine June
 5720 Space Children—Williams-Ray June
 5721 Vertigo—Stewart-Novak June
 5719 Another Time, Another Place—
 Turner-Johns-Sullivan June
 5733 Colossus of New York—Marpin-Powers June
 5734 King Creole—Presley-Jones July
 5735 Rock-a-bye Baby—Lewis-Maxwell July
 5736 The Matchmaker—Booth-Perkins Aug.

1958-59

5803 The Party Crashers—Stevens-Driscoll Sept.
 5804 As Young as We Are—Harland-Scott Sept.
 5801 The Blob!—McQueen-Corseaut Oct.
 5802 I Married a Monster from Outer Space—
 Tryon-Talbot Oct.
 5805 When Hell Broke Loose—Bronson-Jaeckel ... Nov.
 5806 Houseboat—Grant-Loren Nov.
 5807 The Hot Angel—Loughrey-Kemmer Dec.
 5808 The Geisha Boy—Lewis-Macdonald Dec.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

The One that Got Away—Hardy-Kruger Apr.
 Hell Drivers—Baker-Lom-Cummins May
 Robbery Under Arms—Finch-Lewis May
 Night Ambush—Bogarde-Goring May
 Rooney—Fitzgerald-Gregson June
 There's Always a Price Tag—French cast June
 Dangerous Exile—Jourdan-Lee Oct.
 The Gypsy and the Gentleman—Mercouri-Mitchell .. Oct.
 Windom's Way—Finch-Ure Nov.
 A Tale of Two Cities—Bogarde-Tutin Nov.
 Most Gallant Lady—McKenna-Scofield
 (formerly "Carve Her Name with Pride") Dec.
 It Happend in Rome—Laverick-De Dica Dec.
 Sea of Sand—Attenborough-Gregson Jan.
 A Night to Remember—Kenneth More Feb.
 Rockets Galore—Carson-Sinden Feb.
 Storm in Jamaica—McKenna-Travers Mar.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5721 The Sceptre and the Mace—
 Documentary (29 m.) Apr. 2
 5711 Juvenile Jungle—Allen-Welles Apr. 24
 5710 Young and Wild—Evans-Marlowe Apr. 24
 5714 Satan Satellites—Reed-Collier May 12
 5715 Missile Monsters—Reed-Collier May 12
 5717 Man or Gun—Carey-Totter (Naturama).... May 30
 5716 The Man Who Died Twice—
 Cameron-Ralston June 6
 5718 Street of Darkness—Keys-Close June 11

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

809-4 Cattle Empire—McCrea-Talbott (C'Scope) ... Apr.
 813-6 The Long Hot Summer—
 Newman-Woodward (C'Scope) Apr.
 814-4 The Young Lions—
 Brando-Clift-Martin (C'Scope) Apr.
 819-3 Ten North Frederick—
 Cooper-Parker (C'Scope) May
 836-7 Thundering Jets—Reason-Foran (Regalscope) .. May
 804-5 Fraulein—Wynter-Ferrer (C'Scope) May
 827-6 Showdown at Boot Hill—
 Bronson-Horton (Regalscope) May
 812-8 From Hell to Texas—Murray-Varisi (C'Scope) June
 828-4 Naked Earth—Greco-Todd (C'Scope) June
 825-6 Desert Hell—Keith-Hale (Regalscope) June
 827-9 The Fly—Hedison-Owens (C'Scope) July
 822-7 Space Master X7—
 Williams-Thomas (Regalscope) July
 823-5 Gang War—Bronson-Taylor (Regalscope).... July
 824-3 The Bravados—Peck-Collins (C'Scope) July
 829-2 Sierra Baron—Keith-Jason (C'Scope) July
 830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) .. Aug.
 820-1 RX Murder—Jason-Goring (C'Scope) Aug.
 818-5 Flaming Frontier—Bennett-Davis (Regalscope) . Aug.
 831-8 The Fiend Who Walked the West—
 O'Brian-Evans (C'Scope) Aug.
 833-4 The Hunters—
 Mitchum-Wagner-Britt (C'Scope) Sept.
 832-6 Harry Black and the Tiger—
 Granger-Rush (C'Scope) Sept.
 834-2 Villa!—Romero-Keith-Dean (C'Scope) Oct.
 835-9 The Barbarian and the Geisha—
 John Wayne (C'Scope) Oct.
 In Love and War—Wagner-Wynter (C'Scope) Nov.
 Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.
 Rally Round the Flag Boys—
 Woodward-Newman-Collins (C'Scope) Dec.
 A Nice Little Bank that Should be Robbed—
 Rooney-Ewell (C'Scope) Dec.
 Inn of the Sixth Happiness—
 Bergman-Jurgens (C'Scope) Dec.
 Frontier Gun—Agar-MacLane (Regalscope) .. Dec.
 826-8 Wolf Dog—Jim Davis (Regalscope) not set
 The Lone Texan—
 Parker-Dalton (Regalscope) not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Steel Bayonet—Genn-Moore Mar.
 Run Silent, Run Deep—Gable-Lancaster Apr.
 Paris Holiday—Hope-Fernandel Apr.
 Return of Dracula—Lederer-Eberhardt Apr.
 The Flame Barrier—Franz-Crowley Apr.
 Edge of Fury—Higgins-Holmes May
 God's Little Acre—Ryan-Ray-Louise May
 Fort Massacre—Joel McCrea May
 Toughest Gun in Tombstone—George Montgomery .. May
 Island Women—Windsor-Edwards May
 Thunder Road—Mitchum-Barry May
 Lost City of Gold—Lone Ranger June
 Wink of an Eye—Dowling-Kidd June
 The Vikings—Douglas-Curtis-Leigh July
 Kings Go Forth—Sinatra-Wood July
 I Bury the Living—Boone-Bikel July
 La Parisienne—Brigitte Bardot Aug.
 China Doll—Mature-Hua Aug.
 It, the Terror from Beyond Space—Thompson-Smith . Aug.
 The Curse of the Faceless Man—Anderson-Edwards . Aug.
 Gun Runners—Murphy-Albert Sept.
 Terror in a Texas Town—Sterling Hayden Sept.
 Cop Hater—Robert Loggia Sept.
 The Big Country—Peck-Simmons Sept.
 Man of the West—Cooper-London-Cobb Oct.
 The Fearmakers—Dana Andrews Oct.
 Hong Kong Confidential—Barry-Tyler Oct.
 I Want to Live—Hayward-Coolidge Nov.
 The Muggers—Kent Smith Nov.
 Ten Days to Tulara—Hayden-Raynor Nov.
 Separate Tables—Niven-Kerr-Hayworth Nov.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1957-58

5819 The Female Animal—Lamarr-Nader (C'Scope) . Apr.
 5820 Day of the Badman—
 MacMurray-Weldon (C'Scope) Apr.

5821 Summer Love—Saxon-MeredithApr.
 5822 The Big Beat—Reynolds-MartinApr.
 5823 Girls on the Loose—Corday-MilanMay
 5824 Live Fast, Die Young—
 Murphy-EberhardtMay
 5825 Winchester '73—reissueMay
 5826 Criss Cross—reissueMay
 5827 The Horror of Dracula—Cushing-GoughJune
 5829 This Happy Feeling—
 Reynolds-Jurgens (C'Scope)June
 5828 The Thing That Couldn't Die—
 Reynolds-MartinJune
 5830 A Time to Love and a Time to Die—
 Gavin-Pulver (C'Scope)July
 5831 Kathy O'—Duryea-McCormack (C'Scope)July
 5832 Last of the Fast Guns—
 Mahoney-Roland (C'Scope)July
 5833 Twilight for the Gods—Hudson-CharisseAug.
 5835 Voice in the Mirror—Egan-London (C'Scope) Aug.
 5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.
 5901 Bend of the River—ReissueAug.
 5902 World in His Arms—ReissueAug.
 5903 Up Front—ReissueAug.
 5904 Mississippi Gambler—ReissueAug.
 5836 Ride a Crooked Trail—
 Murphy-Scala (C'Scope)Sept.
 5837 Once Upon a Horse—
 Rowan-Martin (C'Scope)Sept.
 5838 Raw Wind in Eden—
 Williams-Chandler (C'Scope)Oct.
 5839 The Saga of Hemp Brown—
 Calhoun-Garland (C'Scope)Oct.

1958-59

5901 Blood of the Vampire—Wolfelt-ShelleyNov.
 5902 Monster on the Campus—Franz-MooreNov.
 5903 The Light Touch—reissueNov.
 5904 Bend of the River—reissueNov.
 5905 The World in His Arms—reissueNov.
 5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.
 5907 Appointment with a Shadow—
 Nader-Moore (C'Scope)Dec.
 5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.
 5909 Mississippi Gambler—reissueDec.
 5910 Up Front—reissueDec.
 5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.
 5912 The Silent Enemy—British castJan.
 5913 Money Women and Guns—
 Mahoney-Hunter (C'Scope)Jan.

Warner Bros. Features

1957-58

(321 W. 44th St., New York 18, N. Y.)

717 Marjorie Morningstar—Kelly-WoodApr. 5
 715 Chase a Crooked Shadow—Todd-BaxterApr. 19
 718 Stakeout on Dope Street—Wexler-HazeMay 3
 719 Violent Road—Keith-ZimbalistMay 10
 720 The Left Handed Gun—Newman-MilanMay 17
 721 Manhunt of the Jungle—Robin HughesMay 24
 722 Too Much Too Soon—Flynn-MaloneMay 31
 723 Dangerous Youth—Baker-VaughanJune 7
 724 No Time for Sergeants—Andy GriffithJuly 5
 725 Indiscreet—Grant-BergmanJuly 26
 726 Badman's Country—Montgomery-BoothAug. 2
 727 The Naked and the Dead—
 Ray-Robertson (C'Scope)Aug. 9

1958-59

803 Old Man and the Sea—Spencer Tracy
 (special engagements)Aug. 23
 801 Wind Across the Everglades—Ives-Plummer. Sept. 6
 802 Damn Yankees—Hunter-VerdonSept. 27
 804 Onionhead—Griffith-FarrOct. 25
 805 From the Earth to the Moon—
 Cotten-Sanders-PagetNov. 1
 806 Enchanted Island—Andrews-AllisonNov. 8
 808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22
 808 Auntie Mame—Russell-TuckerDec. 27

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1957-58

2555 Candid Microphone No. 1
 (reissue) (10½ m.)May 1
 2757 The Explosive Mr. Magoo—
 Mr. Magoo (6 m.)May 8
 2612 A Boy and His Dog—
 Favorite (reissue) (7 m.)May 22
 2854 Hollywood Star Festival—Special (8½ m.) ..May 29

2758 Magoo's Three-Point Landing—
 Mr. Magoo (6½ m.)June 5
 2613 Happy Tots—Favorite (reissue) (7 m.)June 5
 2956 The Embers—
 Cavalcade of B'way (reissue) (9 m.)June 12
 2614 The Oompahs—Favorite (reissue) (7 m.) ...June 19
 2855 Glamorous Hollywood—Special (10 m.) ...June 26
 2556 Candid Microphone No. 2 (reissue) (11 m.) July 3
 2615 Air Hostess—Favorite (reissue) (8 m.) ...July 7
 2805 Show Dog Champs—Sports (8½ m.)July 17

1958-59

3601 Gerald McBoing Boing—
 Favorite (reissue) (7 m.)Sept. 4
 3551 Candid Microphone No. 3
 (reissue) (10½ m.)Sept. 4
 3751 Magoo's Cruise—Mr. Magoo (6 m.)Sept. 11
 3801 Aqua-Rama—SportsSept. 11
 3951 Chip-Antics—
 Animal Cavalcade (reissue) (10½ m.) ..Sept. 18
 3851 Rhapsody on Ice—
 Novelty (reissue) (9 m.)Sept. 18
 3602 Flora—Favorite (reissue) (7 m.)Sept. 25
 3752 Love Comes to Magoo—Mr. MagooOct. 2
 3603 Kitty Caddy—Favorite (reissue) (6 m.) ...Oct. 9
 3511 Spring and Saganaki—Ham & HattieOct. 16
 3802 Rasslin' Ref—SportsOct. 23

Columbia—Two Reels

1957-58

2406 Pies and Guys—3 Stooges (16½ m.)June 12
 2436 Two Local Yokels—
 Favorite (reissue) (17 m.)June 19
 2180 Great Adventures of Wild Bill Hickok—
 Serial (reissue) (15 ep.)Aug. 7

1958-59

3401 Sweet and Hot—Three Stooges (17 m.) ...Sept. 4
 3421 Happy Go-Whacky—Vera Vague
 (reissue) (16 m.)Sept. 11
 3402 Flying Saucer Daffy—3 Stooges (17 m.)Oct. 9
 3431 Two Roaming Champs—
 Baer-Rosenbloom (reissue) (16½ m.) ...Oct. 16

Metro-Goldwyn-Mayer—One Reel

1957-58

W-975 Symphony in Slang—
 Cartoon (reissue) (7 m.)June 13
 C-941 Droopy Leprechaun—
 C'Scope Cartoon (7 m.)July 4
 W-976 Sleepy-Time Tom—
 Cartoon (reissue) (7 m.)July 4
 W-977 His Mouse Friday—
 Cartoon (reissue) (7 m.)July 25
 C-942 Tot Watchers—C'Scope Cartoon (7 m.) Aug. 1
 W-978 Puss 'N' Toots—Cartoon (reissue) (7 m.) Aug. 8

1958-59

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31 Jerry's Diary—Tom & Jerry (7 m.)
 C-32 Slicked-Up Pup—Tom & Jerry (6 m.)
 C-33 Nitwit Kitty—Tom & Jerry (7 m.)
 C-34 Cat Napping—Tom & Jerry (7 m.)
 C-35 The Flying Cat—Tom & Jerry (7 m.)
 C-36 The Duck Doctor—Tom & Jerry (7 m.)
 C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...
 C-38 Smitten Kitten—Tom & Jerry (8 m.)
 C-39 Triplet Trouble—Tom & Jerry (7 m.)
 C-40 Little Runaway—Tom & Jerry (7 m.)
 C-41 Fit to Be Tied—Tom & Jerry (7 m.)
 C-42 Push-Button Kitty—Tom & Jerry (7 m.)
 W-61 Cruise Cat—Tom & Jerry (7 m.)
 W-62 The Doghouse—Tom & Jerry (6 m.)
 W-63 The Missing Mouse—Tom & Jerry (6 m.)
 W-64 Jerry and Jumbo—Tom & Jerry (7 m.)
 W-65 Johann Mouse—Tom & Jerry (8 m.)
 W-66 That's My Pop—Tom & Jerry (7 m.)
 W-67 Car of Tomorrow—Tex Avery (m.)
 W-68 Magical Maestro—Tex Avery (7 m.)
 W-69 One Cab's Family—Tex Avery (8 m.)
 W-70 Rock-A-Bye Bear—Tex Avery (7 m.)
 W-71 Caballero Droopy—Tex Avery (6 m.)
 W-72 Little Johnny Jet—Tex Avery (7 m.)
 W-73 TV of Tomorrow—Tex Avery (7 m.)
 W-74 Droopy's Double Trouble—Tex Avery (7 m.) ...
 W-75 Little Wisequacker—Barney Bear (7 m.)
 W-76 Busybody Bear—Barney Bear (6 m.)
 W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...
 W-78 Cobs and Robbers—Barney Bear (6 m.)

Paramount—One Reel**1957-58**

P17-10 Chew Chew Baby—Noveltoon (6 m.) ..Aug. 15
 P17-11 Travelaffs—Noveltoon (6 m.)Aug. 22
 H17-3 You Said a Mouseful—
 Herman & Katnip (6 m.)Aug. 29

1958-59

E18-1 Quick on the Vigor—Popeye (7 m.) ...Sept. 5
 E18-2 Riot in Rhythm—Popeye (8 m.)Sept. 5
 E18-3 Farmer and the Belle—Popeye (7 m.) ...Sept. 5
 E18-4 Vacation with Play—Popeye (7 m.)Sept. 5
 E18-5 Thrill of Fair—Popeye (7 m.)Sept. 5
 E18-6 Alpine for You—Popeye (7 m.)Sept. 5
 S18-1 Voice of the Turkey—Cartoon (6 m.) ..Sept. 12
 S18-2 Party Smarty—Cartoon (8 m.)Sept. 12
 S18-3 The Case of the Cockeyed Canary—
 Cartoon (7 m.)Sept. 12
 S18-4 Feast and Furious—Cartoon (6 m.)Sept. 12
 S18-5 Starting from Hatch—Cartoon (7 m.) ..Sept. 19
 S18-6 Winner by a Hare—Cartoon (6 m.)Sept. 19
 S18-7 Boo Hoo Baby—Cartoon (8 m.)Sept. 19
 S18-8 Casper Comes to Clown—Cartoon (8 m.) .Sept. 19
 S18-9 Casper Takes a Bow Wow—
 Cartoon (7 m.)Sept. 19
 S18-10 Ghost of the Town—Cartoon (7 m.)Sept. 26
 S18-11 Mice Capades—Cartoon (7 m.)Sept. 26
 S18-12 Of Mice and Magic—Cartoon (7 m.) ..Sept. 26
 S18-13 Herman the Catoonist—Cartoon (7 m.) .Sept. 26
 S18-14 Drinks on the Mouse—Cartoon (7 m.) ..Sept. 26
 (Editor's Note: All the above short subjects in the E18
 and S18 series are reissues.)

Twentieth Century-Fox—One Reel

5805-7 Gaston, Go Home—
 Terrytoon (C'Scope) (7 m.)May
 5835-4 Lazy Little Beaver—
 Terrytoon (reissue) (7 m.)May
 7806-3 Fortress Formosa—Movietone (C'Scope) ...May
 7350-2 Colourful Courtship—Special (15 m.)May
 7807-1 Inside Poland Today—Movietone (C'Scope) June
 5806-5 Dustcap Doormat—
 Terrytoon (C'Scope) (7 m.)June
 5836-2 Hula Hula Land—Terrytoon (reissue) (7 m.) June
 5807-3 Camp Clobber—Terrytoon (C'Scope) (8 m.) July
 5837-0 Love's Labor Won—
 Terrytoon (reissue) (7 m.)July
 5807-3 Sick, Sick, Sidney—Terrytoon (7 m.)Aug.
 5838-8 Golden Egg Goosie—
 Terrytoon (reissue) (7 m.)Aug.
 5809-9 Old Mother Clobber—
 Terrytoon (C'Scope) (7 m.)Sept.
 5839-6 Feudin' Hillbillies—
 Mighty Mouse (reissue) (7 m.)Sept.
 5810-7 Gaston's Easel Life—Terrytoon (C'Scope) ..Oct.
 5840-4 Truckload of Trouble—
 Terrytoon (reissue) (8 m.)Oct.
 5811-5 Signed, Sealed and Clobbered—
 Terrytoon (C'Scope)Nov.
 5841-2 The Happy Clobbers—
 Terrytoon (reissue) (7 m.)Nov.
 5812-3 Sidney's Family Tree—
 Terrytoon (C'Scope)Dec.
 5842-0 Happy Valley—
 Terrytoon (reissue) (7 m.)Dec.

Universal—One Reel**1957-58**

3818 Polar Pests—Cartune (7 m.)May 19
 3876 Weekend Pirate—Color Parade (9 m.)May 26
 3819 A Chilly Reception—Cartune (7 m.)June 16
 3877 Battle of the Flowers—Color Parade (9 m.) ..July 7
 3820 His Better Elf—Cartune (7 m.)July 14
 3878 Teaser Test—
 Color Parade (C'Scope) (9 m.)Aug. 11
 3821 Yukon Have It—Cartune (7 m.)Aug. 11
 3822 Everglade Raid—Cartune (7 m.)Sept. 8
 3879 Old Italian Sports—Color Parade (9 m.) ...Sept. 15
 3880 It's a Tough Life—Color Parade (9 m.)Oct. 20

1958-59

3971 Venezuela Holiday—Color Parade (9 m.) .Nov. 3
 3972 Down the Magdalena—Color Parade (10 m.) Dec. 15
 3973 Roundup Land—Color Parade (9 m.)Jan. 26
 3974 Safari City—Color Parade (9 m.)Mar. 9
 3975 Travel Tips—Color Parade (8 m.)Apr. 20
 3976 Land of the Maya—Color Parade (9 m.) ..June 1
 3977 Below the Keys—Color ParadeJuly 13
 3978 Road to the Clouds—Color ParadeAug. 24
 3911 Jittery Jester—Cartune (6 m.)Nov. 3
 3912 Little Tele villain—Cartune (6 m.)Dec. 8
 3913 Truant Student—Cartune (6 m.)Jan. 5
 3914 Robinson Gruesome—Cartune (6 m.)Feb. 2

Universal—Two Reels

3805 The Wildest—
 Louis Prima-Keely Smith (15 m.)Feb. 18

Vitaphone—One Reel**1957-58**

5709 Feather Bluster—Merrie Melody (7 m.)May 10
 5312 The Scarlet Pumpernickel—
 Hit Parade (reissue) (7 m.)May 17
 5725 Now Hare This—Bugs Bunny (7 m.)May 31
 5313 All A-Bir-r-r-d—Hit Parade (reissue) (7 m.) June 14
 5710 To Itch His Own—Merrie Melody (7 m.) ...June 28
 5314 Awful Orphan—Hit Parade (reissue) (7 m.) July 12
 5711 Dog Tales—Looney Tune (7 m.)July 26
 5315 Rebel Rabbit—Hit Parade (reissue) (7 m.) Aug. 9
 5726 Knighty Knight Bugs—Bugs Bunny (7 m.) .Aug. 23
 5316 Stooze for a Mouse—
 Hit Parade (reissue) (7 m.)Aug. 30
 5712 Weasel While You Work—
 Merrie Melody (7 m.)Sept. 6
 5713 A Bird in a Bonnet—
 Merrie Melody (7 m.)Sept. 27
 5714 Hook, Line and Stinker—
 Looney Tune (7 m.)Oct. 11

1958-59

6301 Bowery Bugs—
 Hit Parade (reissue) (7 m.)Sept. 13
 6302 An Egg Scramble—
 Hit Parade (reissue) (7 m.)Oct. 4
 6303 Wise Quackers—
 Hit Parade (reissue) (7 m.)Oct. 25
 6721 Pre-hysterical Hare—Bugs Bunny (7 m.) ...Nov. 1
 6701 Go for Broke—Merrie Melody (7 m.)Nov. 15
 6304 Two's a Crowd—
 Hit Parade (reissue) (7 m.)Nov. 22
 6702 Hip, Hip-Hurry—Merrie Melody (7 m.) ...Dec. 6
 6305 Canary Road—Hit Parade (reissue) (7 m.) .Dec. 13
 6703 Cat Feud—Merrie Melody (7 m.)Dec. 20

**NEWSWEEKLY NEW YORK
RELEASE DATES****News of the Day**

212 Wed. (E)Oct. 1
 213 Mon. (O)Oct. 6
 214 Wed. (E)Oct. 8
 215 Mon. (O)Oct. 13
 216 Wed. (E)Oct. 15
 217 Mon. (O)Oct. 20
 218 Wed. (E)Oct. 22
 219 Mon. (O)Oct. 27
 220 Wed. (E)Oct. 29
 221 Mon. (O)Nov. 3
 222 Wed. (E)Nov. 5
 223 Mon. (O)Nov. 10
 224 Wed. (E)Nov. 12
 225 Mon. (O)Nov. 17
 226 Wed. (E)Nov. 19

Universal News

78 Thurs. (E)Oct. 2
 79 Tues. (O)Oct. 7
 80 Thurs. (E)Oct. 9
 81 Tues. (O)Oct. 14
 82 Thurs. (E)Oct. 16
 83 Tues. (O)Oct. 21

84 Thurs. (E)Oct. 23
 85 Tues. (O)Oct. 28
 86 Thurs. (E)Oct. 30
 87 Tues. (O)Nov. 4
 88 Thurs. (E)Nov. 6
 89 Tues. (O)Nov. 11
 90 Thurs. (E)Nov. 13
 91 Tues. (O)Nov. 18
 92 Thurs. (E)Nov. 20

Fox Movietone News

83 Friday (O)Oct. 3
 84 Tues. (E)Oct. 7
 85 Friday (O)Oct. 10
 86 Tues. (E)Oct. 14
 87 Friday (O)Oct. 17
 88 Tues. (E)Oct. 21
 89 Friday (O)Oct. 24
 90 Tues. (E)Oct. 28
 91 Friday (O)Oct. 31
 92 Tues. (E)Nov. 4
 93 Friday (O)Nov. 7
 94 Tues. (E)Nov. 11
 95 Friday (O)Nov. 14
 96 Tues. (E)Nov. 18

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UA CONTINUES TO MEET THE EXHIBITORS' NEEDS

Since the record shows that United Artists delivers what it promises, as evidenced by its release this year of the 17 top productions promised last November, exhibitors will again greet with satisfaction and appreciation the latest announcement that the company will increase the number of major features to be released in 1959 by more than 75 per cent over 1958 by distributing at least 29 top quality productions at the minimum rate of seven per quarter.

In addition, UA will continue to release smaller budget pictures, the number depending on how many the market can absorb, making for a total 1959 release schedule of between 36 and 48 features.

In making the announcement, Arthur B. Krim, UA's president, also projected the company's distribution program through 1960, promising a line-up equal to or greater than that of 1959.

He added that, before the end of this year, a trade paper advertisement, similar to the one employed last year, will announce the important pictures to be released in each quarter, and will also list some of the productions to be released in 1960 with specific starting dates on shooting.

Krim emphasized that the UA product roster for 1959 represents an expansion of the orderly and evenly spaced release program for 1958, when all but one of the seventeen top pictures promised to the exhibitors were delivered at the rate of four per quarter. "The Unforgiven," the one picture that was not delivered, was replaced by "The Defiant Ones," a feature of equal importance.

Stressing that the films promised for 1959 are "actualities, not probabilities," Krim listed the following pictures as completed:

"Separate Tables," starring Rita Hayworth, Deborah Kerr, David Niven, Wendy Hiller and Burt Lancaster; "The Horse's Mouth," starring Alec Guinness; "I Want to Live," with Susan Hayward; "The Fearmakers," with Dana Andrews; "Pork Chop Hill," with Gregory Peck; "Anna Lucasta," with Eartha Kitt and Sammy Davis, Jr.; "Lonelyhearts," with Montgomery Clift, Robert Ryan, Myrna Loy and Dolores Hart; "Escort West," with Victor Mature; "The Rabbit Trap," with Ernest Borgnine; "Man in the Net," with Alan Ladd and Carolyn Jones; "The Naked Maja," with Ava Gardner and Anthony Franciosa; "Cry Tough," with John Saxon and Linda Cristal; "The Devil's Disciple," with Burt Lancaster, Kirk Douglas and Sir Laurence Olivier; "Woman and the Puppet," with Brigitte Bardot; "Ten Seconds to Hell," with Jeff Chandler and Jack Palance; "The Last Mile," with Mickey Rooney; "Timbuctu," with Victor Mature and Yvonne de Carlo; and "Gunfighters of Abilene," with Joel McCrea.

Pictures now shooting include "Alias Jesse James,"

with Bob Hope and Rhonda Fleming; "Some Like it Hot," with Marilyn Monroe, Tony Curtis and Jack Lemmon; "Shake Hands with the Devil," with James Cagney, Don Murray and Dana Wynter; and "Solomon and Sheba," with Tyrone Power and Gina Lollobrigida.

Pictures that are about to start shooting include "Odds Against Tomorrow," with Harry Belafonte; "Orpheus Descending," with Anna Magnani and Anthony Franciosa; "Spartacus and the Gladiators," with Yul Brynner and Anthony Quinn; "The Unforgiven," with Burt Lancaster; "The Horse Soldiers," with John Wayne and William Holden; "Cast a Long Shadow," with Audie Murphy; "Hole in the Head," with Frank Sinatra, Edward G. Robinson, Thelma Ritter, Eleanor Parker and Carolyn Jones; "The Wonderful Country," with Robert Mitchum, Julie London and Jack Oakie; and the "Summer of the 17th Doll," with Ernest Borgnine and Anne Baxter.

Set for shooting during 1959 are the following 1960 releases, which is only a partial listing: "Two for the Seesaw," with Elizabeth Taylor; "The Way West," with James Stewart, Kirk Douglas and Burt Lancaster; "A Terrible Beauty," with Robert Mitchum; "My Sister and I," with Audrey Hepburn; "The Admiral Halsey Story," with James Cagney; "Inherit the Wind," with Spencer Tracy; "The Alamo," with John Wayne; "The Magnificent Seven," with Yul Brynner; and "Kimberly," with Burt Lancaster. The balance of UA's 1960 program will come out of more than 75 projects in active preparation, including such properties as "West Side Story," "By Love Possessed," "The Sergeant," "Exodus," "Roar Like a Dove," "The Circus Story" and "Invitation to a Gunfighter."

This is indeed a highly impressive list of "actualities, not probabilities," and it is the result of the careful planning that has marked the fabulous advance made by United Artists since 1951, when it was taken over by the Krim-Benjamin management group, whose courage, imagination and progressive thinking is nothing short of inspiring, particularly when one considers that the remarkable rise in the company's major status and its consistent record-breaking earnings were accomplished during a period of stress for the motion picture industry—a period in which other major companies either lost money or drastically cut their production volume to minimize their risks. 20th Century-Fox, of course, is excluded, for it substantially increased its production activities.

While other film company executives have talked about their faith in the future of the industry, the United Artists' team backed up their faith and confidence with deeds. The exhibitors, we repeat, should show their appreciation, not only with praise, but also with playdates, for that is the only way to encourage the UA team to continue their heartening advance.

**"Joy Ride" with Regis Toomey,
Rad Fulton and Ann Doran**

(Allied Artists, Oct. 19; time, 64 min.)

A good program melodrama, dealing with a fresh angle on teenage delinquency. In this case, four teenagers launch a campaign of terror against Regis Toomey, a kindly middle-aged man, when he refuses to be intimidated by them into permitting them to take a joy ride in his new sports car. The action is a little slow and repetitious in spots, but on the whole it is packed with mounting suspense because of the vicious tactics employed by the young hoodlums when they begin to find more pleasure in frightening Toomey and his wife than getting his car. The closing scenes, where Toomey, at gunpoint, forces the leader of the hoodlums to drive his car at breakneck speed until he pleads for mercy, are highly thrilling. The direction is expert and the acting very good:—

Rad Fulton, Nicholas King, Jim Bridges and Robert Levin, four teenagers, are admiring a new sports car with the idea of taking it for a joy ride. They are surprised by Toomey, its owner, who orders them away. The young hoodlums curse him, using filthy language, and he reports the incident to the police, but they can do nothing since he had seen the boys in the dark and could not identify them. Several nights later, Toomey catches the boys trying to gain entrance to his garage. When he threatens to call the police, Fulton, their leader, reminds him that the police could not help him the last time and adds that he and his pals are determined to take his car for the joy ride. To obtain Toomey's permission, they launch a campaign of terror against him and Ann Doran, his wife. Toomey, frightened, requests police protection, but one day, while the house is unguarded, the boys break in and treat Ann brutally when she fails to produce the duplicate set of car keys. Thinking that Toomey now is in his complete power, Fulton makes a night date with him for delivery of the car. When the young man gets behind the wheel, Toomey pulls a gun and orders him to start driving. The other boys, frightened, scatter. Toomey forces Fulton to drive at breakneck speed until he becomes scared and begs to be allowed to slow down. Toomey agrees but compels him to drive directly to police headquarters. There, Fulton and his pals are given a break when the kindly Toomey declines to press serious charges against them. Toomey drives home, confident that the boys will not molest him and his wife again.

It was produced by Ben Schwalb and directed by Edward Bernds from a screenplay by Christopher Knopf, based on an "Ellery Queen" story by C. B. Gilford. Family.

**"Money, Women and Guns"
with Jock Mahoney and Kim Hunter**
(Univ.-Int'l, January; time, 80 min.)

"Money, Women and Guns" is no more than a fair western melodrama, best suited for the second half of a double bill, even though it is enhanced by CinemaScope and Eastman color photography. Centering around a frontier detective who investigates the beneficiaries of a will left by a murdered prospector, the story is only moderately interesting and is handicapped by the fact that it is long on talk and short on fast action. Jock Mahoney is competent enough as the detective, but he must have stronger stories than this one if Universal is to build him up as a top star. Tim Hovey, the talented youngster, plays a relatively minor role. The title is attractive

and may draw some people to the box-office but they will find that it has little relation to the story:—

Mahoney is engaged by Phillip Terry to investigate the beneficiaries of a will left by an old prospector, who had been bushwacked by three gunmen, two of whom had been killed while the third got away. First on the list is Tim, who lived on a rundown ranch with Kim Hunter, his widowed mother. While establishing that the youngster is eligible for the \$50,000 left to him, Mahoney takes a fancy to Kim, but he postpones romancing her to look for a man named "Briggs," who was next on his list. While searching for him, Mahoney meets up with Jeffrey Stone, who, too, was looking for the missing member of the ambush gang, hoping to collect a reward. They fail to find him, and Stone disappears. William Campbell, the next man on Mahoney's list, lives with Judy Meredith, his sick wife. Campbell had befriended the dead prospector in prison, but before he can get his share of the estate he robs a stage to get enough money to send his wife to a better climate. He surrenders and promises to join Judy after he gets out of prison. Meanwhile, she receives the \$50,000. Mahoney finds James Gleason, the next man on his list, playing poker with Lon Chaney. Gleason and the dead man used to be partners, and when he receives his share of the estate Chaney tries to steal it, but he eventually relents and returns to play poker with his old friend. The name "Judas" is the next on the list and Mahoney learns from Stone that it was the name of the dead man's mule. In the course of events, Stone tries gun down Mahoney. He is captured and admits that he is the missing Briggs and that he was a member of the ambush gang, but he denies shooting the old man. Stone goes to jail knowing that he will have \$50,000 waiting for him upon his release. His mission accomplished, Mahoney returns to Kim and Tim to lead a quieter life.

It was produced by Howie Horwitz and directed by Richard H. Bartlett from a screenplay by Montgomery Pittman. Family.

**"Home Before Dark" with Jean Simmons,
Dan O'Herlihy and Rhonda Fleming**
(Warner Bros., Nov. 22; time, 136 min.)

Producer-director Mervyn LeRoy has fashioned a compelling drama in "Home Before Dark," which centers around the problems of a young woman who seeks to regain her place in a normal society after release from a mental hospital. The action is highly dramatic, if somewhat episodic, and it holds one's interest tense all the way through. But whether the picture will prove to be a popular entertainment is problematical, for up to now very few films dealing with mental illness have been successful at the box-office. Jean Simmons does an excellent piece of acting as the hapless heroine, and one feels deeply sympathetic toward her because of the pangs she suffers when others interpret her every turn of normal temperament as a symptom of psychosis. It is also an intriguing characterization because the spectator is never sure about whether she had become a well person or is still a psychopath. Dan O'Herlihy is effective as her unfeeling husband, who ignores her craving for love because she had become physically unattractive to him. Rhonda Fleming, Efrem Zimbalist Jr. and Steve Dunne are among the others in the cast who contribute fine performances. There are several sex situations, but they have been handled delicately:—

After a year in a mental institution, Jean eagerly returns to her home in a New England college com-

munity to start life anew with O'Herlihy, an ambitious philosophy professor. Unfortunately, she comes back to the same atmosphere that had brought on her breakdown, for living in her household are Rhonda Fleming, her beautiful step-sister, of whom she had been insanely jealous, and Mabel Albertson, her stepmother, who tries to manage everyone's life. All show concern over Jean's health, and Jean in turn regrets that she had once suspected that Rhonda and O'Herlihy were in love. O'Herlihy, however, is reluctant to resume marital relations with Jean, who no longer was physically attractive to him. Only Zimbalist, a philosophy instructor and temporary roomer in the household, shows any real understanding of Jean's predicament. With the people in town regarding her as though she still is a mental case, Jean pleads with O'Herlihy to leave the environment and live with her elsewhere, but he refuses because it might interfere with his ambition to become the head of the faculty. When a close friend, whose husband had fallen in love with another woman, seeks marital advice from Jean, it reminds her of the suspected affair between Rhonda and O'Herlihy and puts her in a highly emotional state. O'Herlihy reluctantly agrees to take her to Boston for a Christmas vacation but it does not turn out to be a happy time because Jean, troubled with delusions, suspects that O'Herlihy is drugging her food and drinks. These delusions culminate in Jean making a public spectacle of herself, much to O'Herlihy's embarrassment, provoking him into openly declaring that she disgusts him. The emotional upset in Boston seems to clear Jean's mind, and, upon returning home, she confronts O'Herlihy and Rhonda and makes them admit their love for each other. Now aware of the latent cause of her illness, Jean decides to divorce O'Herlihy, arranges to obtain proper psychiatric care, and looks forward to a new life with Zimbalist, who had left the community for a new job in New York and with whom she had fallen in love.

The story is based on the novel by Eileen Bassing, who collaborated on the screenplay with Robert Bassing. Adult fare.

**"The Perfect Furlough" with Tony Curtis,
Janet Leigh and Linda Cristal**

(Univ.-Int'l, January; time 93 min.)

A highly amusing spicy romantic comedy, photographed in CinemaScope and Eastman color. If the uproarious laughter that greeted the picture at a sneak preview in a New York neighborhood theatre is any criterion of public acceptance, it should do very well at the box-office, for it is sure to receive much favorable word-of-mouth advertising. Centering around an Army morale experiment in which a lowly corporal is given a three-week luxury furlough in Paris with a beautiful and sexy movie star, the story is, of course, completely unrealistic, but the depiction of his zany adventures fills the action with many comical gag lines and situations that keep an audience guffawing throughout. Tony Curtis, as the soldier, Janet Leigh, as an Army psychologist and Linda Cristal as the luscious movie queen, handle their roles in zestful style and make the most of what is basically thin and absurd material. The comedy is broad and on occasion bawdy, but it is at all times inoffensive. The color photography is fine:—

Because morale at an Arctic military base is at low ebb, the Army conceives a plan to award one of the men a perfect furlough — three weeks in Paris with the girl of his choice and with all expenses paid.

Curtis, through devious methods, manages to get himself selected for the experiment and chooses Linda as his companion. Janet, the Army psychologist who had conceived the furlough idea, is assigned to accompany them. Others who go along are Keenan Wynn, Linda's press agent; Elaine Stritch, her secretary; and King Donovan, the Army major in charge of the party. Much to Curtis' chagrin, he finds himself so closely guarded by Military Police at every turn that he is unable to make any headway with the cooperative Linda. Through a clever ruse, however, he manages to sneak out on a secret picnic with Linda but this turns out to be a disappointment when she confides that she is secretly married. Later, complications arise when word leaks out that Linda is an expectant mother. Everyone suspects Curtis, including Janet, who by this time had fallen in love with him herself. In the course of proving that he had nothing to do with Linda's condition, Curtis falls for Janet. Meanwhile orders come through for Curtis to be shipped back to his base immediately. Janet, fearing that she might lose him forever, concocts a story that she, like Linda, is an expectant mother and that Curtis is the man involved. Wide publicity is given to this latest development and Curtis receives admiring glances from all Frenchmen who see him. To straighten out the matter, the Army arranges an immediate marriage. Curtis, pretending reluctance, accepts Janet.

It was produced by Robert Arthur and directed by Blake Edwards from a screenplay by Stanley Shapiro. Adult entertainment.

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(signed) AL PICOULT

Managing Editor

Sworn to and subscribed before me this 30th day of September, 1958. Victor H. Friend, Notary Public, State of New York. (My commission expires March 30, 1960.)

**"The Tunnel of Love" with Doris Day,
Richard Widmark, Gia Scala and
Gig Young**

(MGM, November; time, 98 min.)

A thoroughly enjoyable sophisticated domestic comedy, based on the successful Broadway stage play of the same name. MGM aptly describes the picture as "a bedtime story for adults only," for, in dealing with the misadventures of a modern young couple living in a typical New York suburban community, the story's humor stems from daringly frank dialogue concerning efforts to become pregnant, as well as from the complications that result when the husband commits what he believes to be an act of infidelity that resulted in the birth of his illegitimate child. It is a slick type of comedy, which for the most part is vastly amusing both in dialogue and situations, but even though it is highly sophisticated it is never offensive. Doris Day does a fine job as the forthright and charming wife, but Richard Widmark, who heretofore has appeared in more virile roles, does not seem to be at ease in the part of her tormented husband, even though his handling of the comedy is fairly competent. Gia Scala, as a sexy investigator for a baby adoption agency; Gig Young, as a "wolfish" neighbor; and Elisabeth Fraser, as his perennially pregnant wife, are very good in supporting roles. The black-and-white CinemaScope photography is first-rate:—

Still childless after five years of married life, Doris and Widmark decide to adopt a baby and file an application. When Gia calls at their home to investigate, Widmark mistakes her for a fund drive solicitor, acts gay toward her and generally makes an unfavorable impression. Doris, furious over Widmark's mishandling of the situation, leaves him to stay with Elizabeth and Young, her next-door neighbors. Meanwhile Gia returns to apologize for her abrupt departure and the lonely and frustrated Widmark persuades her to go out with him for dinner. On the way, he becomes conscience-stricken and tries to calm himself with tranquilizer pills. He awakens in a motel on the following morning, unable to remember anything, and imagines that the worst had happened between him and Gia. His fears are confirmed several months later when Gia visits him and asks for a loan of \$1,000 to pay the hospital expenses for her expected baby. In return for his generosity, she promises to use her influence to see that he and Doris get their adopted child as soon as possible. He gives her the money through an arrangement with Young, and during the next six months almost has a breakdown because of his feeling of guilt and the possibility that Doris will learn of his infidelity. The tension eases when a baby boy is delivered to the household, but complications arise in the ensuing months when Doris begins to notice that the child bears a strong resemblance to Widmark. She starts piecing past events together and these, coupled with her discovery of the \$1,000 loan to Gia, cause her to conclude that Widmark is the baby's real father. Angered, she prepares to leave him and to file for a divorce. Before she can depart, however, Gia shows up, repays the money she had borrowed and informs Widmark that she is going to join her husband, who was overseas. Moreover, she shows him photos of her baby—a blond-haired girl. As a result of this disclosure, both Doris and Widmark come to the realization that their adopted baby's resemblance to him was purely accidental and they rush into each other's arms.

It was produced by Joseph Fields and Martin Mel-

cher, and directed by Gene Kelly, from a screenplay by Mr. Fields, based on the play by himself and Peter De Vries. Adult entertainment.

"Blood of the Vampire" with Donald Wolfitt
(Univ.-Int'l, November; time, 87 min.)

You've got to hand it to the British producers when it comes to making horror films, for this is another top shocker of its kind. Produced on a lavish scale and photographed in Eastman color, which accentuates the grisly scenes of dripping human blood, the bizarre story should send chills up and down the spines of the general run of movie-goers, for it effectively presents every trick imaginable to shock the audience. Practically all the action takes place in a forbidding 1880 European prison for the criminally insane, governed by a vampire doctor who uses the unfortunate inmates to fill his need for human blood. An eerie prison graveyard, sadistic guards who commit all sorts of atrocities, man-killing dogs, bloody and inhuman prison laboratory tortures and experiments, the murderous activities of a dim-witted one-eyed hunchback who assists the vampire doctor—all this and more are combined to make this a first-rate horror thriller that sets out to curdle one's blood and succeeds. The color photography is excellent:—

Executed in Transylvania as a vampire by having a stake driven through his heart, Donald Wolfitt is restored to life by a disreputable doctor engaged by Victor Maddern, his one-eyed hunchback servant. Shortly thereafter in Bavaria, Vincent Ball, a young doctor, is wrongly sentenced to life imprisonment for malpractice on the strength of a letter forged by Bryan Coleman, a corrupt official in league with Wolfitt, who had somehow managed to become the head of a prison for the criminally insane. Sent to that prison, Ball spends several torturous days before he is brought to Wolfitt, who makes him his assistant to conduct blood tests on the prisoners. Unknown to Ball, Wolfitt was draining the prisoners of their blood to keep himself alive, and he was trying to find one man with his own type of blood to rid himself of the vampire curse. In the course of the complicated events, during which Wolfitt foils an attempted escape by Ball, Barbara Shelley, Ball's fiancée, manages to obtain a job as Wolfitt's housekeeper, hoping to obtain evidence that would free her sweetheart. She is recognized one day by Coleman, who threatens to expose her identity unless she submits to him, but his attempt to rape her is stopped by the hunchback, who felt kindly toward her. Angered, Coleman informs Wolfitt that she is Ball's fiancée. Meanwhile Ball's blood experiments had given Wolfitt the information he needed and he decides to dispose of both him and Barbara in his secret laboratory, where he carried on unspeakable atrocities against the prisoners. Chaining Ball to a wall, Wolfitt chloroforms Barbara and prepares to drain her blood. The hunchback objects and Wolfitt shoots him down. In the weird events that follow, Ball manages to free himself and overpowers Wolfitt before he can harm Barbara. He then forces Wolfitt, under threat of stabbing him to death, to escort him and Barbara to the outside of the prison gates. As Wolfitt returns through the prison courtyard, the mortally wounded hunchback manages to release a pack of vicious dogs, which attack Wolfitt and mangle him to death.

It was produced by Robert S. Baker and Monty Berman, and directed by Henry Cass, from a story and screenplay by Jimmy Sangster.

Much too horrifying for children.

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ALLIED'S CHICAGO CONVENTION

National Allied's annual convention, held this week in Chicago, reflected the economic stress under which most exhibitors are operating today, for the number of delegates in attendance did not match the record-breaking attendance scored at prior conventions. The convention committee received letters from many exhibitors expressing their desire to attend the meeting but explaining that they simply could not afford to do so under the present conditions.

The fact that the delegates were fewer in number, however, in no way diminished the intensity with which speaker after speaker, both on the dais and on the convention floor, denounced different distributor policies and practices, citing their own experiences and demanding that effective steps be taken toward remedial action.

Sparked by the fiery keynote speech delivered by Jack Kirsch, the outspoken Illinois Allied leader and former national president, in which he outlined the abuses that are plaguing exhibitors everywhere, the convention, after a thorough three-day discussion of the issues, unanimously adopted a resolution approving and commending the action of the organization's board of directors and its Emergency Defense Committee in preparing and disseminating Allied's so-called "white paper" and in initiating a country-wide campaign to give effect to the objectives of its publication. Moreover, the resolution urged "Allied States Association, its officers, directors and affiliated associations to press this campaign with ever-increasing vigor and to enlist exhibitors everywhere in the effort, to the end that the decrees entered in the Paramount Case for the protection and benefit of the exhibitors may be enforced and observed."

Another convention resolution that was adopted unanimously and that stemmed from a suggestion made by Kirsch, requests Allied's board of directors to appoint an appropriate committee "to explore and consider the feasibility and advisability of organizing a national buying circuit of independent exhibitors and to secure for independent exhibitors relief from the burdensome and discriminating practices of the film companies as voiced in the film clinics and in open convention." The resolution also requests that, "if the exploration committee shall conclude that a national buying circuit is practicable and desirable, the board of directors act on the proposal promptly with a view to making a full disclosure of the Board's views and actions at the National Drive-In Convention to be held in Pittsburgh on January 26, 27 and 28, 1959."

In suggesting the formation of a national buying circuit of independent exhibitors, Kirsch pointed out that it is the one way by which the independents can utilize their buying power effectively against unfair and harsh sales policies. "Exhibitors do not know their own strength," he declared. "They are not worth a darn individually but are extremely powerful collectively."

Kirsch's recommendation was preceded by a fiery talk by Trueman T. Rembusch, the dynamic Indiana Allied leader, who castigated current abusive distributor practices

in no uncertain terms and called for a boycott of unfair companies for at least one month to make them see the light and listen to reason, declaring that there is not one company in the business that can afford to be the victim of such a boycott.

A number of the delegates, including Rube Shor, head of West Virginia Allied, and Sid Stern, head of New Jersey Allied, strongly supported Rembusch's boycott idea, and one, Abner Klein, of Peoria, Ill., even went so far as to recommend that the boycott be extended for one year rather than one month to set an example that would make other companies take heed.

At the closing session, the convention unanimously adopted a resolution referring the boycott idea to the board of directors for study by a proper committee to consider the feasibility and advisability of its implementation.

A highlight of the meeting was an enlightening talk by Abram F. Myers, Allied's able general counsel and board chairman, on different provisions of the decrees. Myers also conducted a panel discussion on the subject. Pointing out that the decrees are not being properly enforced by the Department of Justice, even though these decrees are the supreme law of the land, Myers declared that "it is a monstrous thing when the Attorney General puts his own grotesque interpretations on the decree provisions and refuses to submit them to the court for judicial interpretation."

In discussing the different provisions, Myers lashed back at those who claim that the ban against block-booking prevents exhibitors from booking a sufficient number of pictures in advance. Charging that these critics are grossly misrepresenting this decree provision to the exhibitors, Myers explained that it is compulsory block-booking that is illegal and not optional block-booking. In other words, there is nothing to prevent a distributor and an exhibitor from making a deal at one time for as many pictures as they can mutually agree upon.

On the subject of the decree provisions against unreasonable clearances, Myers pointed out that the film companies, with the approval of the Department of Justice, are adhering to an artificial distinction between clearance and availability, thus rendering meaningless the intent of the Court to prevent unreasonable clearance from resulting in restraint of trade. He added that the U.S. Supreme Court does not look kindly upon ingenious devices that are designed to circumvent its decisions and as evidence of this he cited the Court's language in its recent Little Rock segregation decision.

Myers discussed also the matter of permitting the former affiliated circuits to produce pictures, and the convention, in response to his request for guidance, voted unanimously that Allied should continue to endorse such a movement but stipulated that any permission to the circuits to make pictures should be accompanied by adequate safeguards to prevent a recurrence of monopolistic practices.

Myers and the panel members, including Irving Dollinger, Trueman T. Rembusch, Horace Adams and Nathan

(Continued on back page)

**"The Roots of Heaven" with Trevor Howard,
Juliette Greco, Errol Flynn, Eddie Albert
and Orson Welles**

(20th Century-Fox, December; time, 135 min.)

Darryl F. Zanuck has fashioned an odd but fascinating adventure melodrama in "The Roots of Heaven," an eye-filling production that has been shot on location in French Equatorial Africa and beautifully photographed in CinemaScope and DeLuxe color. Centering around a courageous, dedicated man who, despite considerable opposition, undertakes a crusade to stop the wholesale slaughter of elephants by ivory poachers, the strange and complicated story has a curious ideological quality and is marked by dramatic action that ranges from the gripping to the vague and confusing. The manner in which the hero and a small band of oddly assorted followers with varying ideals carry on the crusade make for many situations that are suspenseful and occasionally humorous, but there are stretches when the different characters wax philosophical and at such times the action becomes somewhat tedious, particularly because the motivations of these characters are for the most part obscure. The direction is expert and so is the acting, but the picture on the whole seems to be handicapped by the murky screenplay. The end result is an entertainment that is somewhat less than satisfying dramatically although it is fascinating to watch. The general run of movie-goers probably will receive the picture with mixed reactions.

Briefly, the story introduces Trevor Howard as a man who was determined to stop the wholesale slaughter of elephants in French Equatorial Africa and who unsuccessfully circulates a petition for laws to achieve that objective. He is treated with sarcasm and animosity when he asks the patrons of the only night club in Fort Lamy to sign the petition, but Juliette Greco, a worldly-wise hostess, feels compassion for him and signs it, along with Errol Flynn, a former British army officer who had taken to drink after being cashiered out of the service. Howard's crusade comes to the attention of Orson Welles, an American television commentator, who gives it world-wide publicity and makes him a hero. Meanwhile Howard had committed several illegal acts to further his crusade and he hides out in the hills to escape arrest. Before long he is joined by a small band of assorted characters who rally to his cause, including, among others, Juliette and Flynn; Frederic Ledebur, a Danish naturalist; Olivier Hussenot, a famous European professor who was fed up with mankind; and Edric Connor, an Oxford-educated African Nationalist, who sought to create an all-African Empire with himself as the head, and who saw an opportunity to further his movement through a tie-up with Howard's crusade. Another to join the group, but strictly for professional reasons, is Eddie Albert, an American news photographer. In the complicated events that follow, Howard and his small band manage to elude the authorities while carrying on their crusade in militant fashion, but trouble arises when Connor quits the crusade because it was not helping him. To make matters worse, Connor gathers a band of his followers to slaughter a gigantic herd of elephants for their tusks in order to obtain financing for his movement. Howard and his group prevent the slaughter by stampeding the elephants. In the furious battle that follows, Flynn and Hussenot are killed. The

others are captured by Connor, but he sets them free lest it hurt his own movement to hold them prisoners. The vague ending has Howard and the remnants of his band heading back into the hills, presumably to continue the crusade.

It was produced by Darryl F. Zanuck and directed by John Huston from a screenplay by Romain Gary and Patrick Leigh-Fermor, based on the novel by Mr. Gary.

Unobjectionable morally.

**"The Last Hurrah" with Spencer Tracy,
Jeffrey Hunter and Dianne Foster**
(Columbia, November; time, 121 min.)

A very good mass entertainment. It is obvious that the fictional story, which centers around the activities of a flamboyant mayor and political boss of an unnamed Irish-American eastern city, has been based on the career of James Curley, the former Mayor of Boston. What emerges on the screen, however, is a vastly entertaining study of a resourceful old-time politician, wonderfully portrayed by Spencer Tracy, who makes the character warmly human, sympathetic, witty and charming even though he is not above resorting to trickery and malice to combat political enemies. Finely produced and directed by John Ford, the picture is loaded with situations that are exciting, dramatic and comical. One such sequence is where Tracy attends the wake of a disliked man and crowds the place with his political cronies to lead the widow to believe that her husband had many friends. And the method he employs to compel the profiteering undertaker to go easy on the charges is a high spot of the comedy. A strong dramatic sequence is the gloom that descends on Tracy's election headquarters the night he is unexpectedly beaten by a reform candidate. Powerfully dramatic also are the closing scenes, where Tracy jokes with his heartbroken friends as he lies on his deathbed. Adding much to the entertainment values are the colorful characterizations of Pat O'Brien, James Gleason, Edward Brophy and Ricardo Cortez, as Tracy's devoted henchmen, as well as of Basil Rathbone, John Carradine and Donald Crisp, as leaders of the opposition group. Frank McHugh, Wallace Ford, Jane Darwell and Frank Albertson are among the other old-time players in the cast who contribute effective characterizations. The photography is excellent.

A brief synopsis cannot do justice to the eventful story, which has the aging Tracy, long-time mayor of his city, announcing his intention to seek re-election, despite the opposition of the city's "respectable" element. He invites Jeffrey Hunter, his newspaperman nephew, to be his companion during the campaign, first, because his own son (Arthur Walsh) was an irresponsible playboy, and secondly, because he wanted Hunter to observe the last gasps of a dying institution — the old time political campaign. Hunter accepts the offer, even though John Carradine, his testy publisher, strongly opposed Tracy, and even though he was married to Dianne Foster, whose father (Willis Bouchey) despised Tracy. Basil Rathbone, a powerful banker who led the opposition, tries to hurt Tracy's chances of reelection by refusing to lend money to the city for a much-needed housing project. To combat this move, Tracy tricks O. Z. Whitehead, Rathbone's dim-witted son, to accept a post as his fire commissioner and then photographs

him in a silly, heroic pose. Tracy's threat to publish the photograph quickly compels Rathbone to grant the loan. In the events that follow, Tracy resorts to different political shenanigans to further his campaign and on election day he and his followers are confident of an overwhelming victory. They are shocked beyond belief when Tracy's opponent wins by a landslide. Tracy takes the defeat with good grace outwardly, but he broods over his loss and, upon reaching his home, is stricken with a heart attack. Aware that he was on his deathbed, Tracy, despite his doctor's orders, insists upon one last meeting with his devoted cronies and says goodbye to each with a wisecrack on his lips. Just before he draws his last breath, he informs the fatuous Bouchey that he would act no different than he had always acted if he had his life to live all over again.

It was produced and directed by John Ford from a screenplay by Frank Nugent, based upon the novel by Edwin O'Connor.

Family.

"Monster on the Campus" with Arthur Franz, and Joanna Moore

(Univ. Int'l, November; time, 76 min.)

Those who enjoy horror films should get ample satisfaction from this one, for it is a pretty good program picture of its kind. As indicated by the title, the action takes place in a college community and the shock values stem from the fact that the blood of a rare and ancient fish, which had never evolved from its original state in over a million years, has a devastating effect on any living thing that comes in contact with it. Those affected are a young university scientist, who is transformed temporarily into a murderous prehistoric man; a gentle dog who becomes a snarling beast; and an ordinary fly, which becomes a giant two-foot flying creature that attacks humans. The story is as fantastic as most other horror tales, but it has been given a good treatment and provides more than a fair share of the chills and thrills that one anticipates. The photography is fine:—

Shortly after the preserved carcass of an ancient fish is delivered to the college laboratory of Arthur Franz, a friendly Shepherd dog owned by a student becomes a raging beast, attacking every one in sight. Later, Franz accidentally cuts himself on the fish's razor-sharp teeth and becomes violently ill. He is taken home by Helen Westcott, his assistant. Several hours later, Joanna Moore, Franz's fiancée, visits his home and finds him in a dazed state near the mutilated and lifeless body of Helen. The police are called in on the case but Franz can remember nothing. Shortly thereafter, while Franz works in the laboratory, a fly lands on the carcass of the fish and within minutes becomes about two feet in size and attacks Franz and two students. Franz manages to trap and kill the fantastic creature but in the process a few drops of its blood fall into the bowl of his pipe. Swearing the students to secrecy, Franz starts working on the mystery and lights his pipe. He again becomes violently ill, changes into a prehistoric creature and murders a policeman. Later, when he awakens in his room covered with blood, he begins to realize that he himself might be the monster. He determines to find out if his hypothesis is correct and moves his laboratory equipment to a secluded moun-

tain cabin. There, he injects a serum of the fish's blood into his veins and through an automatic camera photographs himself when he changes into a beast-like state. While in that state, he kills a forest ranger and attacks Joanna, who had come to the cabin to visit him, but she manages to escape unharmed without realizing that the monster was Franz. When the police arrive on the scene, Franz deliberately injects himself again so that they will discover the truth and prevent further murders. They are forced to shoot him when he becomes violent and as he draws his last breath his features return to normal.

It was produced by Joseph Gershenson and directed by Jack Arnold from a screenplay by David Duncan.

Adult fare.

"Wolf Larsen" with Barry Sullivan, Peter Graves and Gita Hall

(Allied Artists, October 26; time, 83 min.)

A fairly good program adventure melodrama. It is a remake of Jack London's "The Sea Wolf," which has been produced four or five times previously. The action in this version is lusty, tough and occasionally brutal, complying with the writings of the virile author. The subject matter, of course, is not new, but the script is well written and directed, and the acting competent. Barry Sullivan in particular is very good as Wolf Larsen, the cruel sea captain and half-mad killer. Almost all the action was filmed aboard a sealing schooner, providing atmospheric backgrounds that help to make the action realistic. There is no comedy relief. The photography is first rate:—

Barry Sullivan, brutal captain of a sealing schooner, picks up Peter Graves, who had been shipwrecked at sea. Graves offers Sullivan considerable money to return him to San Francisco, but the captain forces him to become a member of the crew and orders him to work in the galley under Thayer David, a tyrant. Graves soon learns that he is on a hell ship and that Sullivan is a half-mad killer. Unable to tolerate David's brutality, Graves finally turns on him with a knife and cows him thoroughly. Sullivan, amused by the incident, moves Graves to the sailing crew. One night two crew members who had befriended Graves attack Sullivan and throw him overboard. He manages to climb back aboard on a trailing rope but does not take any action against the two seamen, who sense that their days are numbered. They escape in a small boat during the night. Sullivan pursues them and allows them to drown after running down their boat. Meanwhile he comes upon a drifting boat containing Gita Hall and three sailors from a shipwreck. He takes them aboard and in due time a romance develops between Gita and Graves. Sullivan's brutality increases and one night he attempts to attack Gita in his cabin. Before he can do so, however, he is suddenly stricken blind. The crew revolts and puts him in chains, but he breaks loose and crawls on deck with a gun. He is blasted to death by one of the seamen and buried at sea. It ends with Graves and Gita sailing the ship back toward San Francisco for a new future together.

It was produced by Lindsley Parsons and directed by Harmon Jones from a screenplay by Jack DeWitt and Turnley Walker.

Unobjectionable for the family.

Yamins, discussed also the decree provisions that call for films to be licensed without discrimination and, as was done with the other decree provisions discussed, the delegates were invited to question the panel members. In most every case, the questions asked concerned an individual problem common to other exhibitors on such matters as clearances, availabilities, competitive bidding, etc., and almost invariably the panel members and Mr. Myers concluded that the treatment accorded by different companies to the complaining exhibitors was violative of one or more of the decree provisions.

It is interesting to note that throughout the convention discussions Paramount was the chief target of the complaining exhibitors. Allied's board, incidentally, adopted a resolution congratulating Paramount for its decision to increase its 1958-59 release schedule and welcomed the announcement as a contribution toward relieving the existing shortage of acceptable motion pictures. The board, however, expressed apprehension that this salutary action by Paramount will be of little or no benefit to the subsequent-run and small-town exhibitors, as well as drive-in operators, unless the following reforms in the company's marketing practices are observed:

"1. That print quotas to the various exchange areas be increased to adequate levels so that all sales possibilities may be served with prints while the pictures are new and fresh. This reform the board is convinced will contribute greatly to the revival of interest in moving pictures throughout the country and hence to increased theatre attendance throughout the country.

"2. That the pictures be generally released to the trade in accordance with time honored practice; this suggestion being prompted by the frequent use of the word 'merchandising' in the announcements. That word has heretofore been used by Paramount to describe a method whereby pictures are made available to selected theatres for indeterminate engagements before offering them to the trade generally, thereby shoving all other theatres far back in playing time."

The Allied board, which met on October 11 and 12, prior to the convention, also sent a telegram to Samuel Goldwyn inquiring about the accuracy of trade paper reports that he is negotiating for the sale of fifty of his pictures, eight of which were released after 1948, including "Hans Christian Andersen." A prompt reply was requested for the information of the exhibitors attending the convention, but up to the closing session Goldwyn had not responded.

The outstanding event of the convention was the speech made by Spyros P. Skouras, president of 20th Century-Fox, at the closing session on Wednesday. Skouras, who was greeted most warmly by the delegates, held his audience spellbound for more than an hour with a fervent and strongly emotional plea for "a unified crusade to regain the supremacy of the motion picture industry in entertainment."

Citing the principal problems that confront exhibitors, distributors and producers, Skouras declared that "we have created most of these problems ourselves" and that he had come to the convention because of "the urgency of finding some workable solution to our difficulties."

Skouras reminded the delegates that, back in 1945, at a time when the exhibitors were highly prosperous, he had attended a similar meeting in Columbus, Ohio, and had appealed to those present to avoid divestiture of theatres by the producing companies lest such a happening interrupt the steady flow of product. He recalled that he had also warned the exhibitors of the approaching threat of television. At that time, he added, his remarks were ridiculed and he was accused of using unrealistic threats to frighten exhibitors and hence prevent them from seeking divestiture.

He expressed regrets that his predictions had not only come true but that the results were even more devastating than he had envisioned. Today, he added, the industry faces a greater crisis and "we are not as fortified to ride out the storm as we were in 1945."

To help meet the crisis, Skouras offered the following suggestions:

1. That the industry appeal to the Government for help in the form of long-term loans to modernize theatres, pointing out that we are just as essential as other industries that have received Government aid in time of trouble.

2. That the present clearance system be revised because pictures are going through the market too quickly.

3. That bookings be staggered at different admission price levels, such as in the past, so that a movie-goer could choose a theatre or picture to fit his pocketbook. "Today," he said, "too many theatres are playing a picture at the same time, and we are overpricing ourselves in many theatres."

Elsewhere in his talk Skouras condemned competitive bidding as a policy that is harmful to both distributors and exhibitors; deplored the ban on block-booking, claiming that it had the effect of creating a seller's market, increasing film rentals and raising production costs; welcomed any exhibitor who wants to enter production because of the dire need of product; advocated that the distributing companies be permitted to have showcase theatres in important situations in order to properly exploit their films; and called for a workable arbitration system that would be fair to all concerned.

Turning his attention to Allied's "white paper," Skouras said that he had become alarmed when he read it. He then launched into a defense of his company's sales policy on "Peyton Place," as well as Paramount's "Ten Commandments," claiming that such policies are necessary today if the film companies are to recoup their investments and make a profit on important and expensive productions. The film companies, he added, must pay dividends to combat constant stockholder agitation for liquidation.

He warned that "if we put ourselves further into the hands of the Department of Justice," it could mean the establishment of oppressive rules that would discourage production." He added that such a happening would inevitably result in the closing of theatres and the loss of the exhibitors' investment in them.

Skouras ended his impressive talk with an impassioned plea that "we must stop pointing the finger at one another with recriminations and criticisms," adding that "this great evil should be stamped out and in its place goodwill should be generated among us."

Skouras received a standing ovation from the convention at the conclusion of his dramatic talk, and though several of the Allied leaders voiced disagreement with some of the things he said, each praised him highly for his sincerity of purpose. His speech, however, resulted in the convention unanimously adopting a resolution requesting that he immediately call a round table meeting of all company presidents and exhibitor representatives for a full discussion of his recommendations. Skouras, who had left the convention to catch a plane, was not present when this resolution was passed, and whether he will follow through is not yet known.

One cannot praise too highly Spyros Skouras' sincere efforts to bring about a solution to the grievances that are keeping distributor-exhibitor relations in a constant state of turmoil. Those who were privileged to hear his talk were quick to recognize that what he said came from the heart. And his frank recognition of the problems faced by the exhibitors, particularly the smaller fellows, made it clearly evident that he is the one film company president who has the capacity for fairness, realism and impartiality.

Equally praiseworthy is the action taken by Allied in passing the resolution that requests Skouras to arrange immediately a round table conference attended by all the other film company presidents, for, despite claims to the contrary, it shows that the organization and its leaders are always ready and willing to work out solutions to industry problems without Government intervention.

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No. 43

THE TOA MIAMI CONVENTION

The one thing in common between the convention of the Theatre Owners of America, held this week in Miami Beach, Fla., and the National Allied convention, held last week in Chicago, is that exhibitor attendance at both meetings was relatively sparse when compared to the attendance at prior conventions.

Aside from the attendance factor, however, the TOA meeting clearly indicated that there is no common ground between the two organizations in their approach to seeking solutions to exhibitor problems that have been created by current trade practices and policies.

Allied, as it is well known, is ready and willing to work out solutions to industry problems through unified action within the business, but until distribution shows a sincere willingness to preserve the theatres through needed reforms in present sales practices, Allied believes that the only avenue of relief is through its "white paper" campaign, which is aimed at gaining industry and public support for a Congressional investigation of the Department of Justice for its alleged failure to properly interpret and enforce the motion picture decrees. And if the needed relief will not be forthcoming after such an investigation, Allied is prepared to seek legislative restrictions.

TOA, according to its officers and others who addressed the meeting, remains firmly opposed to further Government intervention in the industry and prefers to continue its long-standing policy of attempting to solve exhibitor problems through friendly negotiations with the distributors.

Prior to the opening of the convention on Tuesday, TOA's board of directors held a meeting on Monday and elected George Kerasotes, of Springfield, Ill., as president of the organization, succeeding Ernest G. Stellings, who was named as chairman of the board of directors.

Other important actions taken by the TOA board included the following:

1. Endorsed the radio phase of the business building program and voted to guarantee up to a maximum of \$5,000 any deficit between the money thus far collected from the exhibitors and the \$165,000 needed to meet exhibition's share.

2. Adopted a resolution that once again urged the Department of Justice to permit the former affiliated circuits to produce and distribute pictures with preemptive rights to show the pictures in their presently owned theatres. (A similar resolution was adopted by the Allied convention last week.)

3. Approved "in principle" the TOA plan to buy the film companies' post-1948 pictures through a non-profit trust arrangement, and appointed a committee to give further study to the plan.

This trust plan, which was first adopted by TOA's board at its mid-winter meeting last March, provides that all exhibitors in the country be invited to subscribe. To purchase the post-1948 libraries, the Trust would give the film companies a cash down-payment and issue bonds for the balance. These bonds would be payable at stated intervals over an agreed period of time and would be liquidated through film rentals derived from the theatrical reissuing of the more important pictures acquired. In the event of default in the payment of the bonds, the distributors would be permitted to repossess the films concerned.

When this proposal was first adopted, the TOA board announced that the association's key officers would take immediate steps to implement organization of the plan, but it appears as if their efforts have not been successful because of the large sum of money that would have to be raised for the cash down-payment idea contemplated in the plan.

The opening day of the convention featured a keynote speech by Robert J. O'Donnell, the Texas Interstate circuit executive, whose theme was based on the idea that, to successfully combat present conditions, exhibitors must "venture, gamble, explore and above all be receptive to any new idea or format."

Other speakers included Sam Pinanski, of Boston, who urged unity of action within the industry "to preserve what we have and to plan for the future"; Stellings, the retiring president, who summarized the actions taken by the board; and Kerasotes, the newly-elected president, who pledged to devote his administration to a constructive program, which would include revisions of the consent decree to permit production by the divorced circuits; opposition to all forms of toll-TV, whether broadcast or by cable; continued support of a business building campaign; and continuing "help and assistance to the small exhibitor in all his trade practice problems, and to make every effort to secure fair and equitable terms in film rentals." Like the other speakers, Kerasotes deplored Government intervention and pledged TOA's continuing opposition to it.

Wednesday's session featured a panel discussion on the motion picture decrees, with Sumner M. Redstone, as chairman, and Richard Kennedy, Roy Cooper, Harold Field and M. A. Lightman, Sr., as panel members. The speakers criticized the decrees as being mainly responsible for the present industry troubles and declared that changed conditions required that they be modified. The provisions on block-booking and theatre divorcement were the chief subjects of the criticism. The question of whether the Department of Justice in not properly enforcing the decrees, as charged by Allied, was not taken up.

(Continued on back page)

**"Bell, Book and Candle" with James Stewart,
Kim Novack, Jack Lemmon and Ernie Kovacs**

(Columbia, December; time, 103 min.)

Photographed in Technicolor and based on the stage hit of the same name, "Bell, Book and Candle" will depend heavily on the drawing power of its formidable cast, for, even though it is a fairly enjoyable off-beat romantic comedy, its fantastic subject matter probably will limit its appeal. The story, which is set in present day New York, centers around a beautiful young woman who is endowed with the magic power of a witch and who weaves this power to make a handsome book publisher fall in love with her. Involved in the weird proceedings are other characters who have the power of the supernatural, and their whacky activities are for the most part vastly amusing. On the whole, however, the story's mixture of witchcraft and other magical doings may strike average picturegoers as being more foolish than funny. The improbable and at times confusing story material has been given some highly imaginative production and directorial touches, but these are of a type that will best be appreciated by discriminating audiences. The color photography is excellent:—

Kim Novak, operator of a shop stocked with weird African art objects, has the power of a witch. The same witchcraft power, but to a lesser degree, is exercised by Elsa Lanchester, Kim's aunt, and Jack Lemmon, her brother. All are regular patrons of the Zodiac, a Greenwich Village cafe, which was a hang-out for others who had occult powers, and which was presided over by Hermione Gingold, who was known as the high priestess of witchcraft. Finding herself bored on Christmas Eve, Kim uses her witch's power to attract to her apartment in back of the shop James Stewart, a handsome book publisher, who lived in an apartment above the shop. Learning that Stewart was about to marry Janice Rule, a former college classmate she had always disliked, Kim uses witchcraft to win Stewart's love and to make him cancel his pending marriage to Janice. Meanwhile, through further use of witchcraft, Kim brings to New York Ernie Kovacs, a drink-sodden author who had written a book about witchery in Mexico, and who talks the amused and fascinated Stewart into agreeing to publish a book he planned to write about witchery in modern New York City. Lemmon, learning about Ernie's plans, arranges to collaborate with him. Kim soon finds that she had fallen in love with Stewart and demands that Lemmon stop working on Ernie's book lest it reveal the fact that she is a witch. Lemmon refuses and Kim counters by using her superior power to hex the book. This leads to Kim confessing to Stewart that she actually is a witch. He refuses to believe her until she proves her magical powers. Unable to escape her spell, Stewart appeals to Hermione for help and she exorcises Kim's spell by compelling Stewart to drink a disgusting witch's brew. In the whacky events that follow, Kim is not only unable to cast a spell over Stewart but also finds herself crying and blushing, which were two things no real witch could do. This brings her to the realization that she is no longer a witch and to a happy reconciliation with Stewart, who, too, realizes that she had been transformed into a human being.

It was produced by Julian Blaustein and directed by Richard Quine from a screenplay by Daniel Taradash, based on the play by John Van Druten.

Family.

**"The Restless Years" with John Saxon,
Sandra Dee and Teresa Wright**

(Univ.-Int'l, Dec.; time, 86 min.)

A pretty good program drama. Set in a small town, the story centers around the heartaches of a sixteen-year-old girl who is victimized by malicious gossip about her parentage and morals, and around her unwed, neurotic mother, who fears that her daughter might repeat her mistake. It is not a pleasant story, but it has been presented in an interesting way and is well directed and acted. Sandra Dee is appealing and sympathetic as the maligned teenager, and her romance with John Saxon, a staunch youth who befriends and defends her, is pleasing. Those who like to see a good fight will enjoy the fierce one staged between Saxon and Jody McCrea, son of the famous star. There is no comedy relief. The black-and-white CinemaScope photography is sharp and clear:—

Unaware that she had been born out of wedlock, Sandra is smeared by gossip that she is an illegitimate child. Virginia Grey, a sympathetic school teacher, offers Sandra a chance to play the leading part in a school play, but she declines lest she displease Teresa Wright, her mother, who lived the life of a recluse. She goes to a school dance, however, and there meets Saxon, who had just been brushed off by Luana Patten, a snob. They go for a walk and each enjoys the company of the other, but Saxon's parents (Margaret Lindsay and James Whitmore) warn him to stay away from Sandra and to go with "nice" girls. He and Sandra continue their friendship, despite the wishes of their parents, and at Saxon's urging, Sandra tries out for the leading role in the school play and wins it from Luana. Jealous of Sandra's success, Luana asks her to withdraw from the play, but she refuses. Several nights later, at a Parents' Night dance, Luana blurts out the fact that she had seen Saxon kiss Sandra by an old bandstand, and charges that Sandra had been half-naked. Sandra, after a furious session with all the parents, runs away to the bandstand and Saxon follows to comfort her. Teresa finds them there and confesses to the fact that Sandra's father is not dead but had run away, leaving the girl without a legal father. When Saxon explains to Teresa that he really is in love with Sandra and intends to marry her, the burden of worry lifts from the mother's shoulders and, putting her arms around the youngsters, she gives them her blessing.

It was produced by Ross Hunter and directed by Helmut Kautner from a screenplay by Edward Anhalt, based on a play by Patricia Joudry.

Adult fare.

**"Torpedo Run" with Glenn Ford,
Ernest Borgnine and Diane Brewster**

(MGM, October; time, 96 min.)

A very good submarine warfare thriller, finely photographed in CinemaScope and Metrocolor. Centering around an American submarine commander who was determined to sink Japan's latest aircraft carrier, the story is not only filled with much exciting battle action but is also packed with situations that are highly suspenseful and dramatic. This is particularly true of the sequence in which the hero decides to launch his torpedoes against the enemy carrier, knowing full well that he might hit an enemy transport ship, which was carrying 1,200 American prisoners-of-war, including the hero's wife and little daughter, and which

was being used to shield the giant carrier from attack. The action is realistic throughout, thanks to the skillful direction and competent acting. Glenn Ford turns in his usual fine performance as the relentless submarine commander, and a top portrayal is delivered by Ernest Borgnine as his close friend and executive officer. Diane Brewster appears briefly as Ford's wife in several flashbacks:—

Ford, commander of the U.S.S. *Greyfish*, realizes a driving ambition when he is assigned to seek out and sink the Jap aircraft carrier *Shinaru*, flagship of the Pearl Harbor attack. The *Shinaru* had managed to avoid attacks by using a transport filled with American prisoners to shield it. Ford learns to his dismay that his wife and child, who had been captured in Manila, were aboard the transport. He nevertheless informs Borgnine that he will endeavor to sink the carrier regardless of the risk in hitting the transport. Upon sighting both vessels, Ford fires his torpedoes at the *Shinaru* but his worst fears are realized when the transport is sunk instead. He follows the *Shinaru* into Tokyo Bay and sinks a destroyer, but, with his ship damaged by depth bombs, he is forced to seek the safety of the open sea before he can get to his main target. The tragic fate of his wife and child weigh on Ford's mind, and when he is ordered to Pearl Harbor for a four-week rest, it leaves him in worse shape than he had been in. He becomes furious when he is assigned to a routine patrol of the North Pacific and in his distress blames Borgnine for his predicament, after learning that the latter had met with their superior officer. Actually, Borgnine had turned down the offer of a command of his own in order to remain with Ford, but he does not clear up the misunderstanding. Ford's attitude changes when word is flashed that the *Shinaru* was headed for Sitka Harbor and he is ordered to seek and destroy it. In the events that follow, Ford, by shrewd maneuvering of the *Greyfish*, manages to sink the *Shinaru*, but in the process his own ship is damaged badly and drifts down into the depths, completely out of control. Flashing an SOS to a sister submarine, Ford, Borgnine and the remaining members of the crew abandon ship and are rescued as they reach the surface.

It was produced by Edmund Grainger and directed by Joseph Pevney from a screenplay by Richard Sale and William Wister Haines, based on stories by the former.

Family.

"Party Girl" with Robert Taylor, Cyd Charisse and Lee J. Cobb

(MGM, November; time, 99 min.)

An interesting and at times absorbing gangster melodrama, photographed in CinemaScope and Metrocolor. Set in Chicago during the prohibition era, which spawned gangster violence and lavish living by underworld characters who defied the law, the story details the operations of a gangland empire headed by Lee J. Cobb and shows how he and his associates are kept out of legal trouble by Robert Taylor, a crippled but suave and clever lawyer, until the latter falls for Cyd Charisse, a night-club dancer with beauty and principles. How Taylor's love for her straightens him out physically, mentally and morally and indirectly results in the smashing of Cobb's crime machine, is depicted in a manner that holds one in considerable suspense and tension. Cobb is most effective as the gang leader, and so is Taylor as his legal mouthpiece, who capitalizes on his disability to sway juries. Miss

Charisse is impressive in her role and, as always, is exciting in her execution of two dance numbers. The production values are fine, and so is the color photography:—

Taylor, a brilliant young lawyer for the Chicago underworld, makes Cyd's acquaintance at a party given by Cobb when she seeks his help to escape the undesirable attentions of John Ireland, a mobster. Upon taking her home, Taylor aids her through the ordeal of finding her pregnant roommate a suicide. They meet again after Taylor wins an acquittal for Ireland on a murder charge. A romance ripens between them, even though he tells her that he is married to Claire Kelly, from whom he long had been separated and who refused to give him a divorce. He investigates the possibility of correcting his leg, which was crippled in a boyhood accident, and finds that there is a chance of success abroad. He undergoes the painful and lengthy treatment and sends for Cyd when it proves successful. After a wonderful period together, they head home to carry out Taylor's decision to quit Cobb and begin a legitimate practice on the coast. This proves to be easier said than done, for Cobb refuses to let him go and threatens to harm Cyd to force him to remain. Kent Smith, a newly-elected prosecutor who was out to clean up the city and make a name for himself, cracks down on Cobb and, after a gangland battle, arrests Taylor in the hope that he will talk. But Taylor keeps his silence, knowing full well what would happen to Cyd and himself if he talked. Meanwhile, Claire decides to divorce him while he is in jail. Cyd begs him to talk and tells him that Ireland is getting out of hand. Assured of protection for Cyd, Taylor writes out a complete statement about Cobb. Upon his release Taylor is picked up by Cobb's men, but he leaves a trail for the police to follow. The showdown has Cobb destroying himself while the police round up his gang, leaving Cyd and Taylor free to go their way in peace.

It was produced by Joe Pasternak and directed by Nicholas Ray from a screenplay by George Wells, based on a story by Leo Katcher.

Adult fare.

THE HEIGHT OF SUBSERVIENCY

(Continued from back page)

identification will offend many of its exhibitor subscribers and hence further reduce its paid subscription circulation, which by its own published figures show that it has fallen by more than 2,000 during the past nine months?

It is interesting to note, however, that the *Exhibitor* does not lack forthrightness in mentioning names when it comes to putting on a pedestal those on whom it must depend to exist, for, in the same editorial in which it attacks us, it glowingly reiterates its approval of the Balaban-Paramount product announcement and has nothing but the highest possible praise for Balaban and George Weltner, the company's vice-president in charge of world-wide sales. We have known for some time that the advertising needs of the *Exhibitor* are acute; we had no idea that these needs have reached the boot-licking stage.

It is a shame to waste valuable space to reply to a white-livered editorial, such as the one written by *Exhibitor*, but it is high time that some one called attention to the subservience and pseudo-fearlessness of that trade paper, despite its efforts to appear otherwise.

The highlight of the Wednesday session was a straight-from-the-shoulder talk by Spyros P. Skouras, president of 20th Century-Fox, whose plea for unified action to find a workable solution to the industry's present difficulties covered pretty much the same ground as did his speech before the Allied convention last week.

Skouras was highly critical of the TOA members and their predecessors, as owners of the major theatres in the country, for standing by and doing nothing while the small independent theatre owners, whom he characterized as "sincere but misguided," pressed for relief from the Department of Justice. He declared that the decrees that resulted are the cause of many of the problems faced by the industry today, and he warned the TOA delegates not to stand idly by and for a second time permit the small exhibitors to secure additional Government restrictions.

He predicted that, "if the small exhibitor, in this ill-advised effort to improve his situation, succeeds in having additional regulations imposed upon the film companies, this may result in such onerous restrictions that our studios will be forced to close and the producing companies will face liquidation."

Skouras urged exhibitors throughout the country to organize groups for the purpose of buying motion picture stocks, stating that such action would constitute "the most intelligent and constructive" step exhibitors can take to preserve their sources of supply. He added that such stock ownership would enable exhibitor representatives to serve on the boards of the film companies, thus giving exhibition a voice in the disposition of post-1948 backlogs while at the same time fortifying the film companies against stock speculators who are interested only in liquidating assets for a fast buck.

A report of the closing days of the convention will appear in next week's issue.

THE HEIGHT OF SUBSERVIENCY

Displaying a typical lack of forthrightness in that it failed to mention *Harrison's Reports* by name, *Motion Picture Exhibitor*, the Philadelphia trade paper, launched an editorial attack upon us in its October 15 issue because we have dared to be critical of Paramount's attempt to make it appear as if its announced increase in production activities is an "affirmation of faith in the future of the film industry." What seems to have cut the *Exhibitor* to the quick is our October 4 editorial in which we pointed out that Paramount, in extolling its "affirmation of faith," is beating the drums for itself and for Barney Balaban, its president, "with the dutiful cooperation of most of the trade papers."

Our editorial specifically stated that "the promised increase in Paramount's production activities is indeed welcome and decidedly encouraging to the industry as a whole," but we took exception to that company's efforts to lead exhibitors to believe that its new production policy was motivated by a continuing faith in the future of the business. We disputed that contention and expressed the opinion that "it would be more accurate to say that Paramount has come to the realization that its policy of reduced film production, which it has been following for several years, has endangered the major status of the company and that it is now trying to recover lost ground."

Moreover, we fully agreed with Mo Wax, editor and publisher of *Film Bulletin*, who, in commenting upon Balaban's declaration of faith, pointed out that during the past few years, while theatre attendance was declining and the exhibitors' needs for strong and plentiful product was essential, Paramount took cover behind a strategy of minimum risks by sharply reducing its volume of film production for theatres.

Our editorial pointed out also that, while there was hope that the Government would grant the use of the free air waves to pay-TV, Balaban promoted Telemeter, the Paramount-owned toll-TV system, and made it clear that his company's top product would be made available to the Telemeter franchise holders, even though widespread use of the system might bring about the closing of many theatres. And we added that now that the future of toll-TV is doubtful, "Paramount is once again embracing theatrical motion picture production as its main business interest, and is trying to win exhibitor support with unctuous claims about faith in the future."

In attacking us editorially, the *Exhibitor* neither refuted nor disputed any of the above statements. It merely dismissed them with a spineless "we couldn't care less" comment and stated that "the real industry importance is in Paramount's announced plans for the future." And completely ignoring the fact that we welcomed Paramounts announced increase in production as being decidedly encouraging, *Exhibitor* had this to say in an oblique statement that lacked the courage to identify us by name:

"Any such announcements, from any experienced studio with the know-how and facilities to bring it to a successful conclusion, should be the occasion for expressions of praise and encouragement from all but the biased or bigoted. When any trade press, regardless of the smallness of its readership or the 'curves' it pitches in support of various individuals or minority groups, takes up one quarter of the available white-space in one issue in order to harpoon and lampoon such an up-beat announcement, any sensible reader must view it with suspicion."

As already stated by us editorially, we fully agree that an announcement at this time of increased production activities by a major film company like Paramount should be the occasion for expressions of praise and encouragement, but when such an announcement is accompanied by oily-tongued statements about an "affirmation of faith" when the record clearly shows that Paramount displayed little faith in the industry at a time when things looked black, we say that such an approach is pure bunk and only a subservient trade paper like *Motion Picture Exhibitor* can accept and further it. *Harrison's Reports* has always exposed such bunk and hypocrisy and will continue to do so fearlessly, the bluff and bluster of *Motion Picture Exhibitor* notwithstanding. And if exposing such hogwash means that we are "biased and bigoted," then we are most happy to plead guilty.

As to the *Exhibitor's* reference to the "curves" we pitch in support of "various individuals or minority groups," here again we have an example of that "constructive" trade paper's lack of courage. Why has it not specified what it means by "curves," and why does it not identify these "various individuals or minority groups"? Does the *Exhibitor* fear that such

(Continued on inside page)

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No. 44

MORE ON THE TOA CONVENTION

The highlight of the closing days of the TOA convention, held in Miami last week, was a talk by Victor R. Hansen, the Assistant Attorney General in charge of the Department of Justice's Anti-trust Division, on the subject of the motion picture decrees.

On the matter of permitting the former affiliated circuits to produce and distribute pictures with preemptive rights, Hansen declared that the Department of Justice was standing firm in its opposition to such a proposal, which has been endorsed by both TOA and Allied.

In explanation of this stand, Hansen cited the Department of Justice's rejection last March of an application made by National Theatres. "We felt we had to say 'no' to National Theatres," he said, "because the direction in which the proposal pointed was back to a system of favored theatres which had led to the Paramount case in the first place. Just as we cannot and will not have any favorite as between the television industry and the motion picture industry, we cannot and will not have any favorite as between exhibitor and producer-distributor."

Hansen did say, however, that the Department was not shutting the door to production and distribution by the divorced circuits on a non-preemptive basis, but he made it clear that even on such a basis it may not be easy to obtain permission because of the problems involved.

"We would have to consider carefully," he said, "whether free competitive access to the exhibition markets on the part of the present producer-distributors is likely to be seriously impeded. Then there is the very difficult problem of how to, in fact, prevent preemption even though theoretically it is not permitted."

"The judgments now prescribe licensing on the merits, which means licensing as between competing theatres, that theatre which all factors considered makes the superior business proposal to the distributor. A circuit bidding for its own picture could always afford to make the best business proposal, for what it would lose as an exhibitor it would make up as a producer-distributor. So achieving licensing on the merits as between the producing and distributing circuit and theatres against which it competes presents problems of great difficulty."

Obviously alluding to National Allied's "white paper" charges that the Anti-trust Division is not properly enforcing and policing the decrees, Hansen declared that "these judgments have received more continuous attention on the part of the Division than the judgments in connection with any other case or any other industry."

Stating that the great achievement of the Paramount case is that it abolished the system of favored theatres, Hansen defended the decrees as instruments that create competition, but he pointed out that there are many things that the decrees do not do and that these are "not always understood" by the exhibitors. They do not, he said, take away from the distributors all business discretion in the marketing of their pictures; contain compulsory selling provisions; prescribe how many successive runs of a picture are to be granted; prescribe how many theatres a particular run is to be licensed; preclude moveover runs; limit or regulate the length of runs; regulate film rentals.

Hansen added that the judgments also "do not protect an exhibitor against competition and do not take away the right of any exhibitor, including the divorced circuits, to compete."

Hansen's remarks were more or less a reiteration of what he said in a statement issued two weeks ago to refute the charges made against the Department by National Allied in its "white paper." Hansen sent his rebuttal statement to the press and to about 25 Congressmen and Senators.

At the recent Allied convention, it was disclosed that the organization's board had directed Abram F. Myers, its general counsel and board chairman, to prepare a printed reply to Hansen's statement but to wait until after Hansen had delivered his speech in Miami so that the Allied rejoinder will be complete.

Upon conclusion of Hansen's speech, Sumner M. Redstone, of Boston, speaking for independent exhibitors like himself, addressed himself directly to the former with a plea for consent decree changes that would increase the flow of product.

"We independent theatre owners," said Redstone, "regardless of any affiliation, with or without the help of the major circuits and of the trade associations, we ourselves have come to grips with the effects of the decrees. Our problem lies not only in the fact that there is a disunity between the interests of motion picture production and motion picture exhibition — we are also in the relatively unique position in American industrial life where exhibitors, as suppliers of a product to the public, are restricted from correcting inadequacies of that supply by producing it themselves."

"We understand, as you say, that you must safeguard the right of all to compete. But somehow we independent exhibitors must find a way to bring home to your Department that most basic principle that, while your fears about discrimination are not without merit and without reason, it will accomplish nothing to protect from the possibility of discrimination an independent exhibitor who is going to go out of business because he doesn't have motion pictures to exhibit."

**"Ten Days to Tulara" with Sterling Hayden,
Grace Raynor and Rodolfo Hoyos**

(United Artists, November; time, 77 min.)

A routine program melodrama, the kind that is only moderately interesting, but it should serve its purpose as a supporting feature if nothing better is in sight. Filmed in Mexico and centering around a freelance American transport pilot who is forced to aid a gang of bandits after they kidnap his little son, the story itself is ordinary and the treatment unimaginative. The picture has plenty of movement, but it never succeeds in generating appreciable excitement or suspense. There is nothing noteworthy about either the direction or the acting, and most of the photography leaves much to be desired:—

Sterling Hayden, an adventurous American pilot and owner of a transport plane, is tricked into flying to Central America where Rodolfo Hoyos, an old enemy and bandit leader, demands that he fly him and his henchmen to a waiting ship on the other side of the continent to escape arrest for robbery and murder. To force Hayden to do his bidding, Hoyos reveals that he had kidnapped the pilot's young son, who was being held hostage on the waiting ship. Compelled to agree, Hayden soon learns that he also must transport \$250,000 worth of stolen gold bars, and in the process of making a getaway the plane is fired upon by pursuing police. Their bullets damage the plane severely, forcing Hayden and the bandits to parachute to safety along with the gold. The gang begins a trek across the country as best as they can, and Hayden, now involved, has no alternative but to go along. During the trek they meet up with Grace Raynor, Hoyos' daughter, with whom Hayden falls in love, despite her father's objections. They manage to keep a few miles ahead of the pursuing police and, after much adventure, during which a rival gang attempts to hijack the gold and Hoyos is double-crossed by his own men, they reach the harbor of the waiting ship. At that moment the police close in on them and, through clever manipulation, Hayden manages to escape their gunfire and is safely reunited with his son. Meanwhile, Hoyos and his daughter fall victims to the police bullets.

It was co-produced by George Sherman and Clarence Eustice, and directed by Mr. Sherman, from an original screenplay by Laurance Mascott.

Unobjectionable morally.

**"The Mugger" with Kent Smith,
Nan Martin and James Franciscus**

(United Artists, November; time, 74 min.)

Better than average program fare is offered in this crime thriller, which should go over pretty well with the melodrama-loving picture-goers. Filmed in and around New York City, the story revolves around police efforts to apprehend a "mugger" who ambushes unescorted women in the dark of the night and slashes their faces with a knife. The action is suspenseful throughout, and one takes a keen interest in the believable methods employed by the police to catch, not only the "mugger," but also the murderer of one of the victims, a man who took advantage of the "mugger's" activities in an attempt to cover up his own crime. The direction is fine and so is the acting, even though the cast, with the exception of Kent Smith, is relatively unknown. The photography is sharp and clear:—

When a number of women are attacked at night

on dark streets by a mysterious prowler who steals their pocketbooks and slashes their faces, Kent Smith, a police psychiatrist, is called in on the case. Aided by James Franciscus, his taxi-driver friend, Smith interviews the different victims and tracks down numerous clues, but he makes scant progress toward finding the solution. In due time the "mugger" strikes again and this time kills his victim, who proves to be Sandra Church, Franciscus' sister-in-law. Smith informs his superiors that, in his opinion, the "mugger" and the murderer are different persons, but they disagree with him. Smith enlists the aid of Nan Martin, his policewoman-fiancee, and by using her as bait eventually succeeds in capturing the "mugger," who proves to be Bert Thorn, a mentally deranged but socially prominent married man. Thorn, however, insists that he had never committed murder. Checking further into the matter, Smith comes across the shocking discovery that the murderer is none other than Franciscus, his taxi-driver friend, who had been having a secret love affair with the victim, his wife's sister. Smith obtains a confession from Franciscus, but the latter is killed in a futile attempt to escape arrest.

It was produced and directed by the late William Berke from a screenplay by Henry Kane, based on the novel by Ed McBain. Adult fare.

**"When Hell Broke Loose"
with Charles Bronson, Violet Rensing
and Richard Jaekel**

(Paramount, November; time, 78 min.)

There is not much to recommend in this very ordinary World War II melodrama, which deserves no better spot than the bottom half of a mid-week double bill in secondary situations. Produced on a very modest budget and ineptly padded with library clips of battle action, the story, though supposedly based on fact, is a highly far-fetched and unconvincing tale about an embittered soldier who resorts to all sorts of low tricks to be discharged from the Army but who changes his attitude when he falls in love with a German girl and redeems himself when he helps to foil a Nazi plot to assassinate General Eisenhower. The action never strikes a realistic note and the same may be said of the different principal characters. The direction and acting are poor:—

Charles Bronson, a slick bookie, enlists in the Army when a judge gives him the choice of going to jail or serving his country. Resentful of Army life, Bronson constantly breaks regulations and does all he can to gain even a dishonorable discharge, but his superior, aware of his motive, merely continues to punish him. He is shipped overseas and, in the closing days of the war in Germany, meets and falls genuinely in love with Violet Rensing, a sympathetic German girl, despite the regulations against fraternization. His love for Violet gives Bronson a new outlook on life. Complications arise when Violet is visited secretly by Richard Jaekel, her brother, and Arvid Nelson, another Nazi soldier, who had parachuted behind the lines with a German unit known as the "Werewolves," who were on a mission to assassinate General Eisenhower and other top Allied commanders, who were scheduled to drive through the area within the next twelve hours. No longer sympathetic to the Nazi cause and fearing that the mission would be suicidal for her brother, Violet

contacts Bronson and tells him of the plot. He immediately takes her to Army Intelligence and, based on her information, plans are quickly drawn up to thwart the plot. Violet guides an Allied patrol to the "Werewolf" rendezvous area described by her brother, and both she and Bronson are scoffed at when no one is found there, but they suddenly find themselves surrounded when the "werewolves" emerge from clever underground hiding places. A furious battle ensues, during which Violet is wounded, but thanks to Bronson's heroic activities, the "werewolves" are wiped out moments before the Allied High Command drives through on a road nearby. It ends with the indication of a forthcoming marriage between Violet and the reformed Bronson.

It was co-produced by Oscar Brodney and Sol Dolgin, and directed by Kenneth G. Crane, from a screenplay by Mr. Brodney.

Unobjectionable for the family.

"Tank Battalion" with Don Kelly, Marjorie Hellen and Edward G. Robinson, Jr.
(*Amer.-Int'l*, July 16; time, 80 min.)

An ordinary program war melodrama. It should get by on the lower half of a double bill wherever routine pictures of this type still are acceptable. Produced on a very modest budget and dealing with the exploits of an American tank crew in the Korean War, the story's mixture of battle action and romantic encounters follows a familiar formula and offers little that is new. It may, however, squeeze by with the indiscriminating action fans. Considerable library war footage has been edited into the staged action. The picture is being packaged with "Hell Squad," another war film, which is reviewed elsewhere in this issue. The photography is so-so:—

Damaged by enemy fire during a large-scale offensive, an American tank, manned by Don Kelly, Edward G. Robinson, Jr., Frank Gorshin and Bob Padgett, is forced to retreat behind the lines. While waiting for repairs to be made, the boys enjoy themselves in a native beer joint, where they romance with several American nurses while Padgett becomes enamored of Barbara Luna, an Eurasian girl, who worked there as a hostess. When the village is attacked by guerrillas, the Americans drive them away, but not before the girls are attacked by the enemy. The boys are ordered back into action when the tank repairs are completed, and they become involved in "Operation Spider." A damaged gear box puts the tank out of commission and the boys find themselves caught between a sheer cliff and an enemy machine-gun nest. The enemy plans to wait for nightfall to demolish the tank with high explosives. Realizing that one of them must return to the base for a spare part to repair the tank, the boys draw matches to see who should go. Robinson draws the short match but lacks the courage to leave the tank. Padgett leaps from the tank before the others can stop him, but his heroism proves to be futile when he is mowed down by enemy fire. Robinson, rising to the occasion, dashes from the tank and manages to reach the base. He returns with the spare part, repairs the tank and, together with his comrades, re-enters the battle and helps to defeat the enemy.

It was produced by Richard Bernstein and directed by Sherman A. Rose from a screenplay by the producer and George W. Waters.

Adult fare.

"Hell Squad" with Wally Campo, Brandon Carroll and Fred Gavlin
(*Amer.-Int'l*, July 16; time, 64 min.)

Like "Tank Battalion," with which it is being paired as a double bill, "Hell Squad," too, is a cheaply made program picture, the kind that may appeal to indiscriminating movie-goers who still find such films acceptable, even though they offer little that is original. This time the action takes place in North Africa during World War II and centers around the survivors of an American patrol, lost in the desert behind enemy lines. Detailing how all but one are killed in the effort to overcome Nazi trickery and get back to their base, the story depicts plentiful killing and thirst suffering, but the action comes in spurts and there are long stretches when there is nothing but talk. Much of the action is repetitious, despite the short running time. It is grim stuff, unrelieved by comedy:—

In the confusion that follows the blowing up of a German oil dump in North Africa by an American patrol, all but five of the Americans are captured. These escape to the desert but lack directions on how to return to their base because their lieutenant, who possessed the instructions, had been killed. The American command post contacts the lost patrol by radio and advises them that the location of the post cannot be divulged lest the information fall into enemy hands. Left to their own devices to find their way back, the five men are strafed by German planes and one is killed. The remaining four continue their trek and come across some dead American soldiers whose bodies had been stripped of their uniforms. Later, they are approached by another patrol and recognize them as Germans wearing the uniforms stripped from the dead men. They attack the disguised German patrol and annihilate them. The four Americans strike out again and in due course receive another radio message, apparently from a British source, giving them specific instructions on how to reach safe territory. They follow these instructions, which prove to be a Nazi trap when it leads them to a hidden German bunker. Machine-gun fire kills three of the Americans, but Wally Campo, the lone survivor, manages to blow up the bunker with a hand grenade although he is wounded seriously in the process and finds himself trapped in a mine field. A German officer who had survived the explosion and who was dying of thirst, crawls toward Campo and, by means of a rope, makes a deal with him to exchange a map of the mine field for some of his water. The German, however, tries to trick Campo and is killed by him. It concludes with an American patrol rescuing Campo and returning him to his base.

It was produced and directed by Burt Topper from his own story and screenplay. Family.

Brief Reviews

"The Brain Eaters" and "The Spider," both American-International releases, are routine science-fiction-horror films, no better and no worse than most other similar films distributed by this company as a double-bill package.

"Enchanted Island," a Warner Bros. release starring Dana Andrews and Jane Powell, and photographed in Technicolor, is a fairly entertaining romantic adventure melodrama.

Full reviews of the above pictures will appear in next week's issue.

"I Want to Live" with Susan Hayward*(United Artists, Nov.; time, 120 min.)*

A grim but powerfully gripping drama is offered in "I Want to Live," which is based on the real-life experiences of Barbara Graham, the notorious "B" girl, an admitted perjurer, forger and prostitute, who was executed in the San Quentin Prison gas chamber about five years ago for her part in the brutal holdup murder of a widow, despite her claim of innocence. Susan Hayward, who portrays Miss Graham, is nothing short of superb, and her performance should make her a leading contender for this year's Academy Award. The lurid life led by Miss Graham, prior to her murder conviction, is graphically and sensationally depicted by Miss Hayward in the first half. The second half, however, which is concerned with her trial, her conviction and her terrifying ordeal in jail and in the death house, during which she receives three stays of execution because of legal maneuvers, is as tensely dramatic as anything ever seen on the screen, and it leaves the spectator emotionally limp. The direction is excellent and the same may be said for the acting of the fine supporting cast. All in all, it is a top dramatic entertainment, one that is sure to create considerable talk, which in turn should make it an outstanding box-office attraction.

The story opens in San Francisco's tenderloin district, where Miss Hayward is depicted as leading the sordid life of a good-time girl in the area's jazz joints. To help a disreputable friend beat a robbery charge, she perjures herself in court and goes to jail for a year. Upon her release, she acts as a shill for Philip Coolidge and Lou Krugman, an unsavory pair of gamblers, and after fattening her bank-roll married Wesley Lau, a handsome bartender. The marriage breaks up shortly after her child is born because her husband had become a hopeless drug addict. Desperate and broke, she takes up once again with Coolidge and Krugman and in due time is arrested with them on a charge of brutally murdering an elderly widow. James Philbrook, another hoodlum charged with participating in the crime, turns state's evidence and names Miss Hayward as the actual killer. Unable to prove her innocence, she "buys" an alibi from the boy-friend of a cellmate, but at the trial this boy-friend proves to be a police officer and, as a witness for the prosecution, he testifies that she had admitted to him that she had been at the scene of the crime. This testimony makes a shambles of her defense and results in her being sentenced to die in the gas chamber. Her claim that she had been tricked by the police into making a false confession is believed by many people who begin to think that she is innocent. Theodore Bikel, a renowned psychologist, becomes convinced that she cannot kill and rallies forces to her defense. Even Simon Oakland, a reporter who had led a smear campaign against her, changes his mind and joins the movement to free her. Legal moves and pleas for clemency gain several stays of execution, but the waiting for the final decision causes her to suffer unbearable torture. Emotionally spent, she ends up in the gas chamber.

It was produced by Walter Wanger and directed by Robert Wise from a screenplay by Nelson Gidding and Don Mankiewicz. Adult fare.

"Murder Reported" with Paul Carpenter and Melissa Stribling*(Columbia, November; time, 57 min.)*

A mediocre British-made murder-mystery melodrama. Why Columbia bothered to import such junk to the United States is difficult to understand because it is hardly worth booking for even the lower half of a double bill. Not much can be said for either the direction or the acting, but the basic trouble lies in the script, which is vague and badly written. Although the different characters are constantly on the move, their actions are not of a kind that hold one's interest. There is no comedy relief:—

Paul Carpenter and Melissa Stribling, reporters for the *Daily Comet*, are assigned by their editor to cover a story concerning the body of an unknown person that had been found in a trunk at a village railway station. Peter Swanwick, the newspaper's informant, reports that the body was that of an elderly woman. Later, a woman identifies the body as being that of her late aunt, presumed to be buried

already. When her coffin is exhumed, it is found to contain the body of a missing lawyer. Checking into this development, Carpenter is attacked by an unknown assailant when he investigates a villa that had been used by the dead man. Further complications arise before Carpenter finds reason to accuse Swanwick of having murdered the lawyer and of having switched bodies to prevent detection. After a struggle between the two men, Swanwick admits that he and the lawyer had been partners in a shady deal and that he had murdered him in order to get his share of the loot.

Guido Coen produced it and Charles Saunders directed it from a screenplay by Doreen Montgomery.

Unobjectionable morally.

"In Love and War" with Robert Wagner, Dana Wynter, Jeffrey Hunter and Hope Lange*(20th Century-Fox, Nov.; time, 111 min.)*

Impressively photographed in CinemaScope and DeLuxe color, "In Love and War" is a most effective dramatization of the impact of war on the lives of three young Marines, their sweethearts and their families. It is the type of picture that should be well received by the general run of adult movie-goers, for the diverse principal characters are interesting and sympathetic, and their joys and disappointments, as well as the emotional upheavals they experience both at home and on the battlefield, are presented in terms that are vibrant, dramatic, exciting and poignant. Although the picture has a war background and considerable footage is devoted to thrilling and bloody battle sequences, the story is concerned mainly with the romantic and domestic lives of the principals and with the effect that war has on them. The story is for the most part strongly dramatic, but there are good touches of comedy here and there to relieve the tension. The direction is skillful and the acting fine.

The three Marines involved in the story include Robert Wagner, a product of the San Francisco slums, who assumes a cocky attitude to cover up a basic insecurity fostered by a faulty home environment; Jeffrey Hunter, a hard but sincere professional Marine; and Bradford Dillman, a rich man's intellectual son, who had rejected his father's attempt to get him a safe war job in order to serve on the battlefield. The story opens with the three arriving on leave in San Francisco prior to being shipped overseas. Wagner, after fortifying himself with a few drinks, visits his home and soon leaves in a huff after becoming involved in a violent argument with his step-father, who was forever calling him a no-good coward. Hunter, after a visit with his hard-working family, who fished for a living, calls on Hope Lange, his sweetheart, and learns that she is going to bear his baby. She accepts his immediate proposal of marriage after he assures her that he is truly in love with her. Dillman, after a short and strained visit with his father, call on Dana Wynter, his fiancée, a rich, spoiled girl who drank too much because of a lonely and unhappy home-life. Witnessing her free and easy ways with another man at a gay party in her home, Dillman leaves her in disgust. Later, he joins Wagner, who arranged a date with Sheree North, his childhood sweetheart. Sheree is accompanied by France Nuyen, a French-Hawaiian nurse, who pairs up with Dillman. Wagner passes out from drink during the evening and leaves Sheree convinced that he is irresponsible, but Dillman and France are mutually attracted. Shipped overseas, the three Marines become involved in a fierce battle for a Japanese-held island. There, Hunter dies heroically while trying to save his platoon from a death-spitting tank. Wagner, at first convulsed with fear, finds that he has true courage when he risks his life to go to the aid of a wounded buddy. Dillman, having experienced the horrors of war, changes his intellectual outlook and becomes more humanized. Meanwhile, back in the states, Dana ends her life tragically by slashing her wrists. With the war over, Dillman returns to reunite with France, while Wagner, who had lost Sheree to another man, visits Hope to give her Hunter's personal belongings.

It was produced by Jerry Wald and directed by Philip Dunne from a screenplay by Edward Anhalt based on a novel by Anton Myrer. Adult fare.

HARRISON'S REPORTS

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FROM THE HEIGHT OF SUBSERVIENCY TO THE DEPTH OF DISHONOR

Although we prefer to devote our available editorial space to important industry topics, we must, for the enlightenment of our subscribers and others in the industry, as well as for the protection of our own good reputation, reply to another vicious editorial attack made against us by *Motion Picture Exhibitor*, which this time has added to its characteristics of subservency and pseudo-fearlessness the iniquity of falsehoods in a futile attempt to combat the harsh truths we said about it in our October 25 issue. Our editorial, titled "The Height of Subservency," condemned that trade paper for trying to curry favor with Paramount by attacking our reputation.

This latest *Exhibitor* attack, which is published in their current November 5 issue under the heading, "A Little Lecture on Good Judgment . . . and Good Manners," completely by-passes our challenge to specify what it means by its reference to the "curves" we pitch in support of "various individuals and minority groups," nor does it take up our challenge to identify these unnamed parties.

Instead, the *Exhibitor*, like many people who lack proof, reason, valid arguments or sense to win a debate, resorts to the weapons of the weak — sneering and falsehoods — in an attempt to discredit us, and, in language that contradicts its own editorial heading, wallows in the mud to express its opinions.

Defending the attack it made on us in its October 15 issue because we dared to be critical of Paramount's hypocrisy in attempting to make it appear as if its announced increase in production activities is an "affirmation" of its faith in the future of the industry, *Exhibitor* had this to say, partly, "to keep the record straight":

"To summarize our Oct. 15 remarks, we virtually said . . . that to cat-call and to throw verbal brickbats at such an up-beat announcement, and to start raising hob over the if-prices that might be charged for such if-product was not intelligent thinking, and resembled more the braying of a jackass than wise trade paper counselling.

"Without question, the particular braying we had in mind had appeared in HARRISON'S REPORTS of Oct. 4; but out of kindness for a little hell-raiser who occasionally comes up with a good piece, we didn't mention it by name. In their issue of Oct. 25, they put the shoe on and seemed, with some sort of masochistic delight, to enjoy getting the bile out of their system and rolling around in it."

We have re-read most carefully our October 4 editorial, which *Exhibitor* refers to, and we could not find one word or sentence that makes any mention whatever of, to quote *Exhibitor*, "the if-prices that might be charged for such if-product." Our criticism of Paramount was confined solely to its claims about a continuing faith in the future of the industry when the record clearly shows that it displayed little faith during the past several years, as evidenced by its policy of reduced film production.

It is quite plain, therefore, that *Exhibitor*, to justify its attack on us to its subscribers, resorted to an out-and-out lie about what was contained in our October 4 editorial. This is not only stupid, since our remarks are a matter of public record, open for all to read, but it is downright dishonest and clearly reflects that trade paper's dubious integrity.

And since we are treating with falsehoods, dishonesty and dubious integrity, it is interesting to note that we touched a sore spot when we stated in our October 25 editorial that the *Exhibitor's* paid subscription circulation has dropped by more than 2,000 during the past nine months. To combat this, the *Exhibitor* had this to say, again "for the record":

"If HARRISON'S REPORTS knew more about circulation, and knew anything at all about ABC audited circulation, they would know that there are no available circulation figures later than last June 30. That nine months before that *Motion Picture Exhibitor* had not yet combined with *Showmen's Trade Review*, and that much of the 2000 subscriptions to which they refer represented duplications between the two lists. In their anxiety to 'get' the largest single-editorial national paper in the industry they grabbed at straws and published erroneous data, even though we don't suppose we need expect an apology."

The *Exhibitor* is right in surmising that we will not apologize for what we said about its falling circulation, because it so happens that the "erroneous data" we are charged with publishing comes from its own published figures. To prove this, let us untwist the twisted facts it has presented:

In its June 18, 1958 issue, on page 9, *Exhibitor*, in an apparent effort to entice a greater share of the film companies' trade paper advertising, published a full-page comparison study containing what it called "modern, audited, and believable circulation facts" concerning itself, *Box-office* and *Motion Picture Herald*, as drawn for the ABC publishers' statements of the respective publications, for the "6 Months Period Ending December 31, 1957." The *Exhibitor*, in presenting the comparative figures, took special pains to point out that it was merged with *Showmen's Trade Review* on Nov. 6, 1957, and that its audited circulation figures represented "the combined, non-duplicating result." Its "non-duplicating" total paid subscription circulation was given as 15,654.

In its October 8, 1958, issue, on page 15, *Exhibitor*, in accordance with Post Office regulations, published a certified statement of ownership, management, circulation, etc., wherein it is stated that, during the twelve months preceding October 1, 1958, the average number of copies sold to paid subscribers was 13,634.

By the *Exhibitor's* own figures, therefore, the record shows that in the nine months from Dec 31, 1957, at which time it claimed an ABC audited "non-duplicating" total paid subscription circulation of 15,654, to October 1, 1958, when it certified a figure of 13,634, its paid subscription circulation dropped by more than 2,000. If this is "erroneous data," then we can only say that the *Exhibitor* has given the lie to itself and not to us.

Elsewhere in its deceptive editorial, *Exhibitor*, again displaying a typical lack of forthrightness and courage, resorts to innuendo to impugn our integrity, hinting that we are not above being "subsidized, dutiful or subservient," because some of our subscribers are film distributors and because it has heard that "at least one prominent distributor is a very generous subscriber." These statements, of course, are too inane to be worthy of a detailed reply, but we will say to *Exhibitor* that we challenge it to name this "prominent distributor," to cite the extent of his alleged generosity, and to prove that he or any other subscriber to our paper has ever influenced our opinions because of subscription support. In short, here is an opportunity for the *Exhibitor* to "put up or shut up."

In a further effort to disparage us, the *Exhibitor* resorted to considerable self-praise to cite the services it offers to its subscribers for a low subscription price (\$2.00 per year and even less for longer periods) and pointed to us as offering little by comparison but getting "an extremely high subscription price." What the *Exhibitor* doesn't seem to understand is that our subscribers fully realize that honesty and integrity in a trade paper cannot be bought at cheap subscription rates. These intelligent subscribers want the truth about what is going on in this industry and they are willing to pay a premium for it.

"Revolt in the Big House" with Gene Evans, Robert Blake and Timothy Carey

(Allied Artists, Nov. 9; time, 79 min.)

Although it has been produced on a modest budget, "Revolt in the Big House" is one of the most realistic prison-break pictures ever to reach the screen. It not only shapes up as an above average supporting feature but can be used in many theatres as the top half of a double bill. The cruelty of the guards, the cunning of Gene Evans, as a big-time convict, in embroiling innocent prisoners to join his scheme for the break, the rioting convicts, their holding captured guards as hostages — all this is presented in realistic and highly suspenseful fashion, with good touches of human interest here and there, even though the action is mostly grim. The direction is skillful and so is the acting, with outstanding performances delivered by Evans as the shrewd but heartless convict leader, and by young Robert Blake, as Evans' cellmate, who is victimized by the latter and who sacrifices his life during the break to save the other prisoners from being slaughtered. The photography is sharp:—

Sentenced to a prison term, Evans, a big-time hoodlum, immediately begins planning his escape. He quickly takes away leadership of the convicts from Timothy Carey, who, too, had formulated plans for a break. When Sam Edwards, one of the convicts, backs out of his part in the contemplated break, he is slain by Carey and Evans. Blake, Evans' cellmate, imprisoned after being tricked into taking part in a holdup, is determined to work for an early parole, but his intentions are shattered when the shrewd Evans, as part of his scheme, goads him into a fight with another convict. In the excitement, Evans plants a knife in Blake's pocket. This is found by Walter Barnes, captain of the guards, who tries to force Blake to confess to Edwards' murder. Blake admits nothing and is thrown into solitary confinement. Embittered and egged on by Evans, Blake agrees to participate in the escape. Plans are drawn for the break to start when Carey dynamites the main gate. Blake and John Qualen, an old-timer, are assigned to capture Barnes and other guards as hostages. The convicts, however, are unaware of the fact that Emile Meyer, the warden, had been alerted to the possible break and had assigned extra guards to the main gate with orders to shoot to kill. When the break gets underway, Blake is told by the captured Barnes that the convicts will be massacred if they attempt to storm the main gate. Blake runs to warn his fellow-prisoners and notices Evans, far from the rioting mob, climbing a rope to escape over the wall. When Evans urges that he join him, Blake realizes that he had used the others to make good his own escape. He dies of injuries in a fight with Evans, but not before he warns the prisoners of their danger. Evans goes over the wall, but he is shot dead before he can make his escape good.

It was produced by David Diamond and directed by R. G. Springsteen from a screenplay by Daniel Hyatt and Eugene Lourie. Unobjectionable morally.

"From the Earth to the Moon" with Joseph Cotton, George Sanders and Debra Paget

(Warner Bros., Nov. 1; time, 100 min.)

Based on the story by Jules Verne and photographed in Technicolor, this is a fairly interesting melodrama that differs from most science-fiction films in that the action takes place in the post Civil War days and concentrates more on the dramatic phases of the story than on the science-fiction angle, which is relatively minor and confined to the last few reels. Unlike other films that place the emphasis on action in their presentation of science-fiction happenings, this one devotes considerable footage to a discussion of the pros and cons of an earlier version of nuclear energy and its possible effect on mankind, before it winds up in a blaze of action and suspense in outer space at the climax. If there were a bit more action and a bit less philosophizing, the film undoubtedly would engender more enthusiastic audience reaction. The picture has been given first-rate production values, however, and the color photography is most impressive:—

Shortly after the Civil War, Joseph Cotton, a wealthy munitions maker, announces the discovery of a new form of energy, which he calls Power X. George Sanders, a metal manufacturer, discounts Cotton's claim and wagers \$100,000 that a projectile fired with Power X cannot pierce a special armor he had constructed. Cotton wins the wager and plans a further demonstration — to send a projectile loaded with Power X to explode on the moon because he deemed it too dangerous to test its ultimate power anywhere on

earth. Hundreds of men are employed in the vast project and many millions of dollars are contributed by the public, but shortly before the firing date Cotton is summoned to a secret meeting with the President of the United States, who requests that he cancel the experiment because other nations feared that the projectile might fall back to earth and explode within their boundaries. Cotton agrees, knowing that he will be labeled a fraud since he had to keep the President's request a secret. He then decides to use Power X to shoot a rocket to the moon and back, manned by himself and Don Dubbins, his assistant. He requests help from Sanders, who agrees to help manufacture the rocket after winning permission to go along on the trip. During the construction, Debra Paget, Sanders' daughter, falls in love with Dubbins, and just before the rocket takes off she hides on board. Once the rocket is airborne, Sanders confesses that he had sabotaged the controls, explaining that he wanted to destroy Cotton because he considered him and his discovery to be a menace to the peace of the world. Cotton convinces Sanders that the mission will benefit mankind and he joins the effort to repair the damage. When the rocket goes into orbit around the moon, Cotton and Sanders realize that they must split it into separate self-powered sections to land on the moon. They imprison Dubbins and Debra in a section that is sent back to earth while their own section heads for the moon. Through a pre-arranged signal, Debra and Dubbins, after landing back on earth, learn that Cotton and Sanders had reached their objective.

It was produced by Benedict Bogeaus and directed by Myron Haskin from a screenplay by Robert Blees and James Leicester.

Family.

"The Spider" with Ed Kemmer, June Kenny and Gene Persson

(Amer. Int'l, Oct. 31; time, 72 min.)

Science-fiction-horror is given another whirl in this program melodrama, which is a fair enough picture of its kind, even though it follows a formula pattern. This time the villain is a giant man-eating spider, which terrorizes the people of an isolated community. The most suspenseful part of the film is where a teen-aged couple find themselves trapped in a cave with the spider and are in danger of being devoured by the fiendish creature. Their efforts to escape and the methods employed to rescue them and destroy the spider should keep the indiscriminating moviegoers on the edge of their seats. The special effects work is good. The picture is being packaged with "The Brain Eaters," which is reviewed elsewhere in this issue:—

Returning to River Falls after dark, Merritt Stone is trapped by an enormous spider tentacle stretched across the road. June Kenny, his daughter, sets out with Gene Persson, her high school sweetheart, to find out what had happened to her missing father. They discover the huge spider in a cave located a few miles out of town. With the help of Ed Kemmer, their teacher, they corner the creature and knock it out with DDT, after which they bring it to the high school to await a scientific investigation by professors from a state university. But the spider revives unexpectedly and escapes from the building. Meanwhile Persson and June had returned to the cave to look for a lost bracelet valued by her because it was the last gift she had received from her father. Back in town, the revived spider terrorizes the community and is finally driven off by the efforts of Kemmer. It returns to its cave and traps June and Persson inside. Kemmer and Gene Roth, the sheriff, aided by a posse, dynamite the mouth of the cave to destroy the monster, unaware that June and Persson were trapped inside. Entombed, the young couple find their lives threatened by the spider. Their plight becomes known to Kemmer and it becomes a race against time to save them, with the sheriff and his forces trying to tunnel into the cave. After a series of close escapes, the teenagers are rescued when Kemmer manages to throw an electric arc through the spider's body, destroying it.

It was produced and directed by Bert I. Gordon from a screenplay by Laszlo Gorog and George Worthington Yates, based on a story by Mr. Gordon.

Unobjectionable for family audiences if they can stand the horror.

**"The Screaming Skull" with John Hudson,
Peggy Webber and Alex Nicol**

(Amer. Int'l, Aug. 13; time, 70 min.)

This program horror melodrama should go over pretty well with those who enjoy weird and creepy entertainment, for all the gimmicks necessary to make a picture eerie have been employed to good advantage. Centering around a man who attempts to drive his bride to suicide in order to inherit her fortune, the action takes place in a sparsely furnished, forbidding mansion, where the frightened woman is terrified by shrieking skulls that materialize in different parts of the house. In addition to the considerable suspense, the action has a touch of mystery in that suspicion is thrown on a dim-witted caretaker before it becomes known that the husband is responsible for the scary happenings. The picture is being sold in a package with "Terror from the Year 5,000," and together they shape up as a pretty good exploitation double bill of its kind:—

John Hudson brings Peggy Webber, his bride, to his palatial country home, which previously had been occupied by himself and his first wife, who had died under mysterious circumstances. The eerie atmosphere of the house is heightened by the fact that it has but a few pieces of furniture, the remainder being in storage. The young couple are welcomed by their neighbors, and Hudson confides to them that, if his bride seems reticent and moody, it was owed to a recent illness that had been treated as a nervous condition. Alex Nicol, the gardener and caretaker of the property, had been devoted to Hudson's first wife, although he was a person of low mentality. The first night at home, mysterious things occur, topped off by a wild shriek. On subsequent nights, the disturbances become increasingly terrifying until Peggy finds a screaming skull in one of the closets. Nicol is suspected of engineering the disturbances but it soon becomes apparent that Hudson was responsible and that he was trying to drive Peggy to suicide in order to inherit her money. But his plans are interfered with by the spirit world when screaming skulls begin to materialize everywhere in the house. Frightened out of his wits, Hudson attempts to escape from them and drowns in the estate's lily pond, where his first wife had met her untimely death. It ends with Peggy moving from the accursed house.

It was produced by John Kneubuhl and directed by Alex Nicol from a screenplay by the producer.

Unobjectionable for the family, but it may prove to be too nerve-racking for children.

**"Terror from the Year 5,000"
with Ward Costello, Joyce Holden
and John Stratton**

(Amer. Int'l, Aug. 13; time, 74 min.)

Since this picture is being paired with "The Screaming Skull," which, too, is reviewed in this issue, it probably will get by with those who go for a creepy double bill. The action, however, is confusing, not only in its continuity but also in its intent, for the fantastic story has as its menace a horribly disfigured woman, the product of an experimental "time" machine, who was not supposed to be born until thousands of years in the future. The story idea is novel, but the treatment and the motivations of the different characters are so fuzzy that one follows the proceedings with only mild interest. The photography is good:—

Ward Costello, a young archeologist, receives from Fred-eric Downs, his former professor, a statuette that proves to be dangerously radioactive. When the statuette is tested to determine its date of origin, it proves to be one that was supposed to be sculpted in the far distant future. Costello flies to Downs' laboratory in Central Florida, where he discovers that John Stratton, Downs' young financial backer, was conducting dangerous experiments with a "time" machine without the professor's knowledge. When Costello discovers that Stratton had brought a deformed animal through the machine, he informs Downs, but the professor attributes this accusation to rivalry between Costello and Stratton for the affections of Joyce Holden, his daughter. Determined to prove his accusation, Costello dives into a

pond to recover the body of the dead animal. Stratton, too, dives in and tries to drown him. During the struggle, Stratton's shirt is torn off, revealing radioactive burns, caused by a creature that had grabbed him from inside the "time" machine. Taken to a hospital for examination, Stratton slips away and returns to the laboratory. There, he materializes a horribly disfigured woman from the year 5,000 A.D. After attacking Stratton, the creature kills a nurse who had been sent to take care of the latter, makes a mask of the dead woman's face and assumes her identity. Shortly thereafter, the Future Woman hypnotizes Stratton to take him back with her to the future. She explains that the future is radioactively contaminated and that fresh pre-atomic genes are needed to start a new, uncontaminated race. Costello and Downs find the dead nurse's body and rush back to the laboratory in time to kill the Future Woman and save Joyce's life. Stratton dies when the "time" machine short circuits and electrocutes him. Costello wants to repair the machine, but Downs rejects the idea to avoid a further catastrophe.

It was written, produced and directed by Robert J. Gurney, Jr.

Unobjectionable morally.

**"The Brain Eaters" with Edwin Nelson,
Alan Frost and Joanna Lee**

(Amer. Int'l, Oct. 31; time, 60 min.)

A routine science-fiction-horror program melodrama. In concept and treatment, the story offers little that has not been done many times ever since pictures of this type came into vogue, but it probably will get by with those who have not yet been surfeited by this lack of originality. In this instance, strangers from another world invade the earth and bring with them parasites that attach themselves to human beings and make them subject to their will. The underlying idea is that these parasites, unless destroyed, will take over the earth. Like most pictures of this kind, the action has elements of suspense and horror, but only the undiscriminating might be impressed. The direction and acting are adequate, and the photography good. The film is being packaged with "The Spider," which is reviewed elsewhere on these pages:—

Engaged to be married, Alan Frost and Jody Fair are returning to their home town of Bellville when a sudden bolt of lightning frightens them into stopping their car. In the woods nearby they find a huge, cone-shaped metal object. They hasten to report the incident, and the news is forwarded to Washington immediately. Senator Jack Hill undertakes to investigate the mystery and flies to Bellville. Accompanied by Frost, Hill goes to see the Mayor, Frost's father, who behaves oddly and drops dead after an insane attempt to murder them. When two holes are found in the back of the dead man's neck, the Senator enlists the aid of Edwin Nelson, a research scientist, and Joanna Lee, his assistant. They find that the Mayor had died from the effects of a living parasite, unknown to man, and further investigation leads to the conclusion that the monstrous creatures came from the cone-shaped object in the woods. To solve the riddle, Nelson and Joanna enter the cone and spend several hours there. Meanwhile, many of the local citizens become victims of the parasites, which fasten on to their necks and, while so attached, completely control them. Nelson finally solves the riddle of the cone but not before Joanna herself is possessed by the brain eaters. Having established that the activities of the parasites were directed by someone inside the cone, Nelson devises a system to electrocute all living things within the object. The parasites threaten to destroy Joanna if this is done, and Joanna, under their control, begs Nelson to join her. While Nelson and Joanna argue, an order is given to set off the electric charge. This kills not only the parasites but also Nelson and Joanna. The world, however, is saved.

It was produced by Edwin Nelson and directed by Bruno Vesota from a screenplay by Gordon Urquhart.

Family.

"The Silent Enemy" with Laurence Harvey, Dawn Addams and John Clements

(Univ.-Int'l, January; time, 92 min.)

A highly impressive, frequently gripping British-made war melodrama, based on the real life experiences of Commander Lionel Crabb, Britain's famed expert frogman. The story, which takes place in 1941, deals with Crabb's early wartime career and centers around his exploits in counter-acting Italian frogmen who operated from a secret base in neutral Spain and menaced British shipping in the waters off Gibraltar. The action is filled with many thrilling highlights, particularly the underwater sequences, which have been photographed in superb fashion. One such sequence, where two groups of Italian and British frogmen come to grips at the bottom of the sea, is highly exciting and fascinating. The same may be said for the sequence in which the hero, having discovered that a merchant ship at a Spanish dock was the secret base of the enemy frogmen, blows it up on the eve of the Allied invasion of North Africa. There are good touches of comedy here and there, and a mild but pleasing romance between the hero and a British Wren. The direction and acting are very good:—

British shipping in the waters of Gibraltar suffers frightful losses when the Italians introduce a new refinement of warfare—frogmen, who travel underwater astride small, torpedo-like vessels and attach explosive charges to the hulls of ships below the water line. Lieutenant Laurence Harvey, a bomb disposal specialist, is dispatched to Gibraltar to combat this threat. An impatient man who despised red tape and was no respecter of officialdom, Harvey sets to work at once to master the technique of underwater operations and organizes a team of British frogmen. They manage to save many ships, but on the whole cannot match the endeavors of the more experienced Italians, who operated from a secret base on the Spanish coast, four miles distant. Aware that large Allied convoys were headed toward Gibraltar to take part in the invasion of North Africa, Harvey, against orders, sneaks over to the Spanish coast and discovers the enemy base located in an interned Italian merchant ship, which had been secretly converted so that the Italian frogmen could operate from it through an underwater arrangement. On the eve of the invasion, the Italians prepare to launch an all-out attack on the convoys that had arrived in Gibraltar, but before they can do so Harvey succeeds in blowing up their base.

It was produced by Bertram Osterer and directed by William Fairchild from his own screenplay. Family.

"Tarawa Beachhead" with Kerwin Mathews, Julie Adams and Ray Danton

(Columbia, November; time, 75 min.)

Those who like war pictures should get fairly good satisfaction out of this program melodrama. The story, which pits one American officer against another, both in the course of duty and in their private lives, is not very pleasant, but it holds one's interest well, mainly because of the good direction and realistic acting. Moreover, it has some good combat sequences, which have been improved considerably by the skillful manner in which library clips of actual battle scenes have been edited into the staged action. Kerwin Mathews and Ray Danton are effective as the feuding officers, and there is a pleasing romance between Mathews and Julie Adams, as the widow of a private who had been killed ruthlessly by Danton in combat. The photography is sharp:—

Danton, a Marine lieutenant looking for glory, causes the death of all but three of his 18-man platoon by foolishly ordering them to attack a Japanese pillbox on Guadalcanal. Only he, Sergeant Mathews and Private John Baer survive the attack. Baer remonstrates with Danton and is shot dead by the latter, who makes it appear like an accident, but Mathews is confident that the killing had been deliberate. Mathews, however, keeps his silence in the belief that his word would not count against Danton's. In

the events that follow, Danton is promoted to Captain and Mathews becomes a lieutenant, but a strong animosity remains between the two. While on leave in New Zealand, Mathews visits Julie, Baer's widow, and a romance blossoms between them. Danton, in turn, meets Karen Sharpe, Julie's sister, and marries her after learning that there is plenty of money in the family. Mathews resents this, but before he can do anything about the matter he and Danton are ordered back to duty to participate in the invasion of Tarawa. En route, the two get into several tangles. Mathews, fed up, draws up papers charging Danton with Baer's murder and plans to file them as soon as he returns to New Zealand. During the battle on Tarawa, Mathews and Danton find themselves trapped together in a pillbox. In a sudden heroic action, Danton rushes out and destroys an enemy machine-gun nest, turning the tide of battle but dying in the process. On the following day, when a General asks Danton information about Danton in connection with a posthumous award, Mathews withholds his knowledge of Baer's murder.

It was produced by Charles Schneer and directed by Paul Wendkos from a screenplay by Richard Alan Simmons. Adult fare.

"Enchanted Island" with Dana Andrews, Jane Powell and Don Dubbins

(Warner Bros., Nov. 8; time, 94 min.)

Loosely based on Herman Melville's "Typee," and photographed in Technicolor, this is a fairly entertaining if not entirely satisfying romantic adventure melodrama. Set in the 1840's and centering around two sailors who desert their ship at a South Pacific island because of a tyrannical captain, the story itself is not only ordinary but also somewhat confusing, for the dramatic problems lack clarity and the characterizations are not clearly defined. It should, however, get by with those who are not too concerned about story values, for the backgrounds are exotic, the action occasionally exciting, and the romance between Dana Andrews, as one of the sailors, and Jane Powell, as a native girl, is for the most part pleasing and charming, although it hits a snag when he suspects that his pal had become a victim of the supposedly cannibalistic natives. The color photography is a definite asset:—

When an American whaling ship, captained by Ted de Corsica, a severe taskmaster, stops at a South Seas island, Dana Andrews and Don Dubbins, fed up with the captain's tyranny, desert and flee into the jungle. After a series of adventures, they find refuge with a native tribe. They are fed by the natives and, after being led to a hut, discover that their hosts resort to cannibalism. Although kept under guard, they are not molested, and Andrews becomes friendly with Jane, the chief's granddaughter, whom he teaches English. In due time the two sailors are given the freedom of the village and a romance blossoms between Andrews and Jane under the approving eyes of the chief. Meanwhile Arthur Shields, a shrewd trader, who had made a deal with de Corsica to capture and return Andrews and Dubbins, is unsuccessful in his attempts to trade goods with the chief in exchange for the two white men. Andrews' happiness is complete when he and Jane are married in a native ceremony, but Dubbins, still fearing for his life, escapes into the jungle one night. Andrews marital bliss is affected when he comes across evidence indicating that Dubbins had been caught and killed by the natives. His efforts to get at the truth strains relations between him and Jane, who finally reveals that Dubbins had been killed because the natives feared that he might one day return and take them away as slaves. This disclosure breaks a native tabu, which in turn marks both Andrews and Jane for death. He flees with her and, after a hot pursuit, manages to gain the safety of the whaling ship. De Corsica welcomes him, confident that he will receive no further trouble from a married man.

It was produced by Benedict Bogeaus and directed by Allan Dwan from a screenplay by James Leicester and Harold Jacob Smith. Family.

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A SIGNIFICANT EXHIBITOR CONFERENCE

On Friday morning, as this issue went to press, between 150 and 200 prominent exhibitors from all parts of the country, including representatives of all the principal exhibitor organizations, were scheduled to convene in New York City at a meeting called by Spyros P. Skouras, president of 20th Century-Fox. This meeting was set up by Mr. Skouras in response to many requests that some action be taken in connection with the recent suggestions he made at both the National Allied and Theatre Owners of America conventions for more harmonious intra-industry relations to restore greatness to the business.

In his letter inviting the different exhibitors to attend the conference, Mr. Skouras had this to say, in part:

"The idea of a meeting stems from a resolution for an all-industry roundtable conference which was passed by the delegates to the Allied States Association convention, and sent to me by their president, Mr. Horace Adams. The members paid me the great honor of suggesting that I call such a gathering.

"In my reply to Mr. Adams, however, I stated my feeling that there should be a preliminary meeting of the exhibitors, prior to a subsequent industry-wide conference, in order to set agenda and procedures. This will insure the success of the second meeting, because production and distribution executives will be informed of the results of the November 14th meeting and will then be in a better position to study and assist in whatever steps the exhibitors decide it is necessary to take.

"Exhibition will also have a better opportunity to make an adequate study of, and prepare to deal with, the problems at hand. A united front of exhibition, which can emerge from the November 14th meeting, will be a better-equipped voice to meet with the leaders of production and distribution subsequently.

"At the November 14th meeting I will open the proceedings, but I want to turn the conference over to the exhibitors directly, and I believe a chairman should be selected from the floor to preside over the day's activities. At this meeting also a time and place can be determined for the mixed meeting of exhibitors, producers and distributors which will follow. My own feeling is that such a meeting should be held in an off-place, away from New York.

"I am very impressed by the suggestion of Mr. Adams that the general industry meeting be chaired by a distinguished American not connected with motion pictures, such as Justice William Douglas or someone of similar stature.

"It is my deep conviction that the November 14th meeting and the mixed meeting which will come later must be held in a climate of confidence and mutual respect. Only in this atmosphere can we lead to the creation and development of one industry organization that will serve as a forum for all of us with present, or pending, or as yet unborn problems.

"On the success of these meetings lies our only hope for bringing about a movement to re-establish the health and pre-eminence of the entertainment industry. By a united front of exhibitors, producers and distributors, I am convinced this can be achieved.

"This is the time which will decide whether our industry lives and prospers, or withers and dies."

There can be no question that Spyros Skouras, with a sincerity that is typical of his constant efforts to insure the survival of the motion picture business, has performed another great and constructive industry service in bringing the exhibitor leaders of the country together for what he calls "a preliminary meeting . . . prior to a subsequent industry-wide conference," in order to set agenda and procedures and, if possible, achieve a united exhibitor front before meeting with the representatives of production and distribution.

Achievement by exhibition of a unified approach to the problems that face it is indeed desirable and necessary, for without such unity it is doubtful if much can be accomplished in a round-table conference with production-distribution. There is no dodging the fact, however, that such unity will not be easy of achievement, for in the all-important area of trade practices there is a sharp division of interests between the smaller exhibitors, of whom National Allied is representative, and the large circuit operators, of whom TOA is representative.

Under current sales policies and trade practices, the smaller exhibitors, particularly the subsequent-runs, have been and are being forced to the wall because the relatively few pictures that are doing outstanding business are not made available to them while they are reasonably fresh in the public's mind. The large circuit theatres, which naturally are favored by the distributors, not only get these pictures while they are new and fresh, but they also are given the opportunity to milk them dry through extended runs and moveovers, thus further diminishing their box-office potential in the smaller subsequent-run theatres.

To remain in business, the smaller exhibitors need a break on the outstanding box-office pictures, because the ordinary pictures frequently do not draw enough patronage to meet expenses.

(Continued on back page)

**"Frontier Gun" with John Agar,
Joyce Meadows and Robert Strauss**

(20th Century-Fox, Dec.; time, 70 min.)

Satisfactory program fare is offered in the western melodrama, which should have no trouble pleasing the action fans. The story is the old one about a ruthless outlaw who keeps a small community subjugated until his terroristic rule is challenged by a fearless stranger who takes over the unwanted job of sheriff. Although the theme is not too original in concept, the action holds one's interest fairly well, for it moves along at an exciting pace. Moreover, the fearlessness of the hero, who seems to be no match for the villain, results in a number of suspenseful situations. John Agar does good work as the courageous sheriff who refuses to be cowed, and Robert Strauss is effective as the half-breed villain. There is a mild but pleasing romantic interest. The black-and-white Regalscope photography is good:—

Cowed by Strauss, a half-breed gambler and saloon keeper, the town council of Honcho, Texas, headed by Morris Ankrum, advertises for a sheriff. John Agar, son of Barton MacLane, a famous one-time marshal, drifts into town and applies for the job. Given the appointment, he immediately pays a visit to the saloon to warn Strauss to behave. Mike Ragan and Steve Raines, two of Strauss' henchmen, draw Agar into a fight with the aid of Lyn Thomas, a dance-hall girl. Agar licks them both and dumps Lyn in a water trough. Realizing that Agar will be a thorn in his side, Strauss sends his two gunmen to ambush the young sheriff while he calls on Joyce Meadows, Ankrum's daughter, but Agar outwits and kills them in the ensuing gun battle. MacLane, fearing for the safety of his son, who could not draw fast because of an old wrist injury, sets out after Strauss, who had ridden out of town to recruit additional gunmen. The two men meet on the trail and MacLane loses his life in a quick exchange of shots. Unable to persuade the townfolk to pick up guns and support him in his effort to rid the town of Strauss and his hired killers, Agar, responding to a challenge, walks out of church on a Sunday morning to face the lawless element alone. Joyce's tearful entreaties shame the townsmen and they, too, pick up their guns to back up their young sheriff. Strauss and Agar agree to a gun duel by themselves. Though he is wounded twice by the faster-drawing Strauss, Agar manages to kill him with a single shot. With their leader dead, the other gunmen flee from town. Peace comes to the community, and Agar looks forward to a quiet married life with Joyce.

It was produced by Richard E. Lyons and directed by Paul Landres from a screenplay by Stephen Kandel.

Family.

**"Johnny Rocco" with Stephen McNally,
Richard Eyer and Coleen Gray**

(Allied Artists, Nov. 30; time, 84 min.)

There is considerable human interest in this melodrama, which shapes up as a strong second feature for most double-billing situations and which could be utilized as a main feature if nothing better is in sight. Centering around the love and loyalty between a father, a gangster, and his little son, the story, which has the father reforming and risking his life to protect the boy, is filled with numerous situations that move the spectator. The direction is sensitive and so is the acting, with believable performances turned in by Stephen McNally, as the father, and Richard Eyer, as his son. Coleen Gray is sympathetic as the school teacher who takes an interest in the youngster's welfare and safety. There is no comedy, but none is needed. The photography is satisfactory:—

Smuggling narcotics from Tijuana, Mexico, James Flavin and McNally, a pair of gangsters, speed north in their car,

accompanied by Richard, McNally's ten-year-old son. When a motorcycle cop tries to overtake them, Flavin suddenly stops the car, causing the officer to crash into it and die. Richard is shocked by the cold-blooded murder, and Flavin cautions McNally to keep the boy's mouth shut. At school, Coleen, Richard's teacher, notices that something is troubling the youngster. She visits McNally to obtain his aid in calming the boy. Meanwhile Frank Wilcox head of the smuggling syndicate, fears that the boy might talk and orders Flavin to trail him. To escape the gangster, the lad runs into a church, where he is befriended by Leslie Bradley, a kindly priest. Inspector Russ Conway, who had seen Coleen leaving McNally's apartment, questions her and she explains her mission. Suspecting McNally, Conway confronts him with the assertion that the gang will stop at nothing if they should think that the boy will talk. McNally insists that he knows nothing about the motorcycle cop's murder but realizes that he must take immediate steps to protect his son's life. He provides the priest with money to care for the lad and asks Coleen to let Richard live with her temporarily. He then returns to his apartment to await his fate from the gang. Richard, concerned about his father, returns home and arrives just as McNally is shot by Flavin. Conway closes in on Flavin and arrests him before he can escape. Meanwhile Richard discloses that Flavin and not his father had been responsible for the cop's death. Taken under care by Coleen and the priest, little Richard looks forward to the day when his father will recover from his wounds so that they may enjoy a respectable future together.

It was produced by Scott R. Dunlap and directed by Paul Landres from a screenplay by James O'Hanlon and Samuel F. Rocca, based on a story by Richard Carlson.

Family.

**"The Man Inside" with Jack Palance,
Anita Ekberg and Nigel Patrick**

(Columbia, December; time, 90 min.)

This crime melodrama does not rise above the level of program fare, but it manages to hold one's interest fairly well by reason of the fact that the story is highly eventful and that the action takes place against impressive, constantly changing European backgrounds. Centering around an amateur thief who steals a priceless diamond and who is pursued all over Europe by a private detective, a beautiful woman and a pair of murderous crooks, the action has been padded considerably and the varied happenings are much too pat to be either believable or suspenseful, but the chases, fights and killings follow in such rapid succession that one does not get a chance to become bored. The direction and acting are acceptable, with Anita Ekberg, as the woman involved, making the most of her ample sexy attributes. The black-and-white CinemaScope photography is good:—

Nigel Patrick, an ordinary accountant, realizes a secret ambition one day when he steals a famous valuable diamond from a New York dealer, one of his customers, and kills a man in the process. Aware that professional jewel thieves everywhere will go after Patrick, the insurance company hires Jack Palance, a private detective, to retrieve the gem. With hardly a clue to work on, Palance visits Patrick's former lodgings and finds the room occupied by Anita, a curvaceous blonde, who, too, was looking for Patrick. Their meeting is interrupted by a sudden explosion that wrecks Palance's car, and during the confusion Anita vanishes. Following up different leads, Palance trails Patrick to Lisbon, where he succeeds in tracking him to his hotel. He sneaks into Patrick's room to search it and once again encounters Anita, who claims that the diamond was originally stolen from her father in Austria by the Nazis and that she is determined to get it back. Meanwhile Patrick

leaves Lison hurriedly and is traced to Madrid by Anita and Palance after several adventures. There, both Anita and Palance meet Patrick and cultivate his friendship, but complications arise when Bonar Colleano and Sean Kelly, two cutthroats, appear on the scene and make it clear that they, too, are after the diamond. In the events that follow, Anita runs off to Paris with Patrick, where the latter tries to strangle her when he learns that she is after the diamond, but Palance arrives in the nick of time and saves her. Patrick escapes, however, and takes a boat-train to London. Anita and Palance, as well as Colleano and Kelly, manage to board the train before it departs. En route, a battle of wits develops among all concerned, with first one and then the other gaining the upper hand. In the end, Patrick is killed, Colleano and Kelly are apprehended by the police, and Anita gains possession of the diamond, but she gives it up to the authorities in exchange for married life with Palance, with whom she had fallen in love.

It was co-produced by Irving Allen and Albert R. Broccoli and directed by John Gilling, from a screenplay by David Shaw, based on the novel by M. E. Chabier.

Adult fare.

"The Geisha Boy" with Jerry Lewis, Marie McDonald and Sessue Hayakawa

(Paramount, December; time, 98 min.)

As producer and star of this comedy-drama, which has been photographed in VistaVision and Technicolor, Jerry Lewis again offers a mixture of pathos and zany comedy antics, the kind that should be enjoyed by his avid fans. Others who can take or leave his brand of humor probably will find it no more than mildly amusing on the whole, even though it offers several hilarious situations. This time Lewis is cast as a small-time, bungling magician, and the action centers around his misadventures when he joins a U.S.O. unit to entertain American troops in Japan and Korea. The story, of course, is extremely thin, but it serves well enough as a framework for Lewis' goofy clowning and the different slapstick gags and situations. Children in particular should get a kick out of his clowning with a little white rabbit who is part of his act. Lewis' involvement with a sad-eyed, orphaned Japanese youngster provides the proceedings with several tender moments. Marie McDonald is sexy to the hilt as the glamorous star of the U.S.O. unit. Sessue Hayakawa, who plays a brief role, is introduced in a highly comical spoof of "The Bridge on the River Kwai." The color photography is fine:—

Lewis, an inept, small-time magician, signs up for a U.S.O. tour and on the flight to Japan to entertain the troops creates all kinds of disturbances while trying to take care of a rabbit he had smuggled aboard. Suzanne Pleschette, a pretty WAF, helps to soothe the seething tempers aroused by Lewis, including those of Marie, the star of the troupe, and Barton MacLane, the Army major in charge of the unit. Arriving in Tokyo, Lewis accidentally steps on Marie's dress and rips it off as she leaves the plane to be greeted by newsmen and photographers. The havoc that results gets him into further trouble with MacLane, but it brings hilarious laughter to six-year-old Robert Hirano, a Japanese boy, who had come to the airport with Nobu McCarthy, his pretty aunt, who was the official interpreter for the U.S.O. Later, Nobu visits Lewis to thank him for making little Robert laugh, explaining that the lad hadn't done so ever since his parents had been killed accidentally. Lewis is touched when the youngster attaches himself to him, and he devotes all his spare time to the boy. The association brings him closer to Nobu and this in turn gets him into trouble with a huge Japanese ball player who fancied himself as Nobu's sweetheart. Lewis' involvement with the ball player gets him into all sorts of whacky predicaments

until MacLane, in disgust, sends him to the fighting front in Korea to get rid of him, but he is soon returned to Tokyo when his presence proves more distressing to the troops than the enemy. When the unit heads back to California, little Robert hides on the plane to be near Lewis. The youngster is discovered when the plane lands and he is shipped back to Tokyo at once. Lewis, reversing the procedure, becomes a stowaway on the return trip, and it ends with a happy reunion in Tokyo with Nobu and the boy.

It was produced by Jerry Lewis and directed by Frank Tashlin from his own original screenplay.

Family.

"The Horse's Mouth" with Alec Guinness

(United Artists, November; time, 93 min.)

Impressively photographed in Technicolor, this is an excellent British-made comedy, centering around the mad and crafty antics of an eccentric artist who, though penniless, lets nothing stand in his way when he seeks to complete a creative idea for a painting. There is much in it that will amuse the average moviegoer, particularly since a considerable part of the comedy is in a slapstick vein. On the whole, however, the picture seems best suited for the art houses, where the more discriminating film-goers undoubtedly will find much that is poignant and significant in Alec Guinness' superb portrayal of the artist who, despite his conniving and roguish ways, is completely dedicated to his expressionistic art. Guinness' performance, incidentally, won the best actor award at the Venice Film Festival. Kay Walsh, as a middle-aged bar-maid who attaches herself to Guinness and keeps house for him on a dilapidated houseboat, and Renee Houston, as his sly but sentimental ex-wife, add much to the comedy with their brilliant portrayals.

A brief synopsis cannot do justice to Guinness' misadventures, which start with his being released from a London prison, to which he had been sentenced for annoying Ernest Thesiger, a wealthy but miserly art dealer, who, with the connivance of Guinness' ex-wife, had swindled him out of his earlier paintings for a mere pittance. Thesiger refused to give him additional monies even though the paintings had become valuable. Kay, a bar-maid from whom Guinness had borrowed money, compels him to accompany her to both his ex-wife's home and Thesiger's mansion to obtain what was due to him, but these visits get them both into a peck of trouble and they narrowly escape arrest. Obsessed with the idea of finding a large wall suitable enough for a mural he had conceived, fortune smiles on Guinness when he discovers the ideal wall in the apartment of Robert Coote and Veronica Turleigh, a titled, art-loving couple, who were about to leave London for a winter holiday. He brazenly makes it appear as if he had been invited to remain as their guest and, during their absence, rounds up a whacky group of models and starts work on his mural. A lunatic sculptor-friend decides to share the luxurious place with him and, together, they wreck the place while completing their respective works of art. This puts Guinness in trouble with the law once again, but he manages to elude arrest and this time gets an inspiration for another giant mural—his crowning achievement—when he comes across a huge wall in a bomb-damaged building. To finance and complete the project, he rounds up amateur artists and charges them a fee to work on portions of the mural, which, upon completion, is destroyed by bull-dozers that demolish the wall. Having satisfied his whim, Guinness sails down the Thames in his houseboat to seek new adventures, leaving behind a bewildered Kay.

It was produced by John Bryan and directed by Ronald Neame from a screenplay by Mr. Guinness, based on the novel by Joyce Cary.

Harmless for the family.

The smaller exhibitors' inability to obtain successful pictures on terms that will yield them a profit, as regards price and playing time, coupled with revolutionary sales policies that are destroying the time-honored systems of runs, clearances and availabilities, have made their position desperate, but the larger chains are not suffering from these handicaps and are, in fact, deriving benefits from the restraints such handicaps impose on the smaller theatres.

These diverse interests naturally confront the exhibitor leaders with formidable obstacles in the effort to achieve a unified exhibition front, but no task is too great if these leaders will approach the issues that divide them with a sincere will to cooperate, to give and take, and to be fair and just.

If the exhibitors achieve this unity prior to a meeting with the producers and distributors, a fine beginning will have been made toward devising ways and means whereby the interests of the motion picture industry as a whole may best be protected and promoted, and differences composed.

A WARNING FROM MICHIGAN ALLIED

The writer of the current organization bulletin of the Allied Theatres of Michigan issued the following warning to his membership in connection with a new television production filmed by Warner Brothers:

"Warner Brothers has kicked off its new TV series '77 Sunset Strip' with the ballyhoo that the first 90-minute episode is a first-run feature which will be released to the motion picture theatres at a later date under the title of 'Girl on the Run.'

"Let's repeat this. Warner Brothers has advertised to the public that it has made a regular motion picture feature which can only be seen free on television *before* it can be seen in any motion picture theatre.

"Warner Brothers has deliberately added insult to the incalculable injury done to the exhibitors.

"I wonder. Is there just one exhibitor in this country really stupid enough to ask his patrons to pay to see this movie after it has been given a well-publicized first run on free TV? Is there just one exhibitor in this country really stupid enough to pay Warner Brothers a film rental for this movie and thus help pay the cost of producing free motion picture features for TV? I doubt it.

"Warning! Present plans are to release it as 'Girl on the Run', but movie titles can be changed. It will smell no sweeter under any other name.

"Don't let Warner Brothers slip this one over on you."

IMPORTANT CHANGES IN FEDERAL TAXES

The aforementioned Michigan Allied bulletin published also the following tax information under the above heading:

"**Admissions Tax:** Starting January 1, 1959 the first \$1.05 of admission price will be entirely exempt from the Federal Admissions Tax and the 10% tax will apply only to that part of the admission which is over one dollar. For example: On an admission of \$1.25 that tax is now 14c and the net is \$1.11; after the first of the year on \$1.25 admission the tax will be only two cents and the net will be \$1.23.

"The important fact to all exhibitors is that the

motion picture industry has been freed from the 90-cent ceiling on admission prices.

"**Income Tax Relief for Small Corporations:** Corporations having only ten stockholders or less may now elect to be taxed as partnerships. This eliminates the many tax disadvantages (such as double taxation) of doing business as a corporation while retaining all the advantages of incorporation. For example: If the corporation has a net operating loss, the stockholders can now deduct the loss on their personal income tax returns and thus reduce their income taxes.

"**Important:** To be relieved from corporate income tax for this year (1958), all stockholders of a corporation must so elect before December 1, 1958. For next year (1959), the election must be made before January 31, 1959. Be certain to discuss this possibility of income tax relief with your accountant immediately.

"**Tax Refund on Net Operating Loss:** All individuals and businesses may now carry net operating losses back three years (or forward five years). If you have an operating loss this year (1958), you may be entitled to a cash refund on income taxes paid in 1955."

DESERVED APPRECIATION

According to a statement issued by Alex Harrison, general sales manager of 20th Century-Fox, exhibitors throughout the United States and Canada are responding to suggestions of officers of exhibitor associations and of trade paper editorials that "the earliest opportunity be taken to express to Spyros P. Skouras the industry's appreciation for his constant efforts in its behalf."

Statistics received from the company's 39 branches, states Harrison, bearing on feature bookings that had been definitely recorded up to November 1, indicate that November and December should develop into the film company's outstanding months of 1958, insofar as volume of feature bookings and number of theatres that will show 20th-Fox pictures are concerned.

These statistics also show, added Harrison, that 10,441 theatres in the United States and Canada have thus far booked a 20th-Fox feature for the company's 42nd Anniversary Week, which is to be celebrated from November 23 through November 29. These assured figures already top last year's Anniversary Week mark by 507 theatres. But when bookings already lined up on the company's short subjects and Movietone News are included, the probability is that the total number of theatres participating in the Anniversary Week celebration may reach as high as 17,000.

Exhibition's personal tribute to Mr. Skouras is slated for Friday, December 12, which is annually observed by the Hellenic Eastern Orthodox Church as St. Spyridon Day. The popular 20th-Fox president was named after the best known of that Church's Saints.

Branch statistics indicate that on December 12 more theatres will show a 20th-Fox feature or short subject than on any single day in the company's history.

Spyros Skouras does not possess any magic tricks in his ability to capture the good will of the exhibitors; the only tricks he does possess are sincerity and a willingness to see the other fellow's point of view.

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THE AMERICAN CONGRESS OF EXHIBITORS

An all-important preliminary step toward achievement by exhibition of a unified approach to the problems that face it was taken on Friday (14) when more than 100 prominent exhibitors, including representatives of all the principal exhibitor associations, joined forces in complete harmony to form what might be called a single organization of exhibitor organizations, to be known as the American Congress of Exhibitors.

The meeting was held at the home office of 20th Century-Fox in New York, under the sponsorship of Spyros P. Skouras, president of that film company. Skouras, who has been most active lately in an effort to better intra-industry relations, set up the meeting in the belief that a united front of exhibition "will be a better-equipped voice to meet with the leaders of production and distribution" in an all-industry round table conference to be held subsequently.

In a statement issued at the conclusion of the meeting, it was said that the purpose of ACE "is to establish a single national body which will act for exhibition in a parallel manner to the way the Motion Picture Association of America, headed by Eric A. Johnston, speaks for production and distribution."

In a talk that opened the meeting, Skouras suggested that the new organization "should not, in any way, affect the status of Allied States Association, the Theatre Owners of America, or any other trade association," adding that "it should be simply an exhibitor united front, representative of the widest interest of exhibition."

Other speakers voiced the same suggestion and, since no action was taken contrary to their remarks, it can be presumed that ACE is not intended to replace any of the existing exhibitor organizations.

To establish the organization, Skouras suggested that the assembled exhibitors create a working committee of 26 persons "who will be a cross-section of all trade associations, types of theatres and circuits, and geographical situations, large and small." He then offered a proposed list of exhibitor leaders to make up this 26-man committee. This list was approved by the meeting and includes the following leaders:

Horace Adams, Myron Blank, Abe Blumenfeld, Max Cohen, Roy Cooper, James Coston, William Forman, Manny Frisch, William Goldman, Julius Gordon, George Kerasotes, Jack Kirsch, Edward

Lider, Ted Mann, Ben Marcus, Robert J. O'Donnell, Sam Pinanski, Albert Pickus, Robert Selig, Sol Schwartz, Spyros Skouras, Jr., Wilbur Snaper, Ernest Stellings, David Wallerstein and Mitchell Wolfson.

This working committee went into session immediately and appointed a six-man executive committee, naming Si Fabian, head of the Stanley Warner Theatres, as temporary chairman for a period of 30 days. The other five executive committeemen, who were named as co-chairmen, represent the country's five leading exhibitor associations and include Horace Adams, president of Allied States Association; George Kerasotes, president of the Theatre Owners of America; William Forman, a director of the Southern California Theatre Owners Association; Sol A. Schwartz, president of the Metropolitan Motion Picture Theatres Association; and Max A. Cohen, executive vice-president and board chairman of the Independent Theatre Owners Association of New York.

The six-man executive committee arranged to meet in New York all day Saturday and Sunday, November 22 and 23, for the formulation of an agenda and plan of action for submission to the next meeting of the 26-man working committee, which is scheduled to meet on December 12. The executive committee announced that, if necessary, it will hold additional meetings in order to be able to deliver its recommendations and a blueprint of action on December 12.

The executive committee announced also that "every exhibitor in the United States automatically is a member of ACE," adding that "theatre operators will be called upon to serve on subcommittees which will be formed to probe more deeply into each point of the agenda now in preparation." "Each member of ACE has a right to speak," said the statement, "and therefore an opportunity and an obligation to work."

Skouras, in his talk, suggested that the following 13 subjects be placed on the agenda:

1. Unity among exhibitors.
2. The danger of a sale of post-1948 product to television.
3. The problem of toll television.
4. Securing Government aid for modernization and erection of new theatres.
5. The prohibition against block-booking and the problems arising from competitive bidding and single-picture selling.

(Continued on back page)

**"Mardi Gras" with Pat Boone, Christine Carere,
Tommy Sands, Sheree North
and Gary Crosby**

(20th Century-Fox, Nov.; time, 107 min.)

Impressively photographed in CinemaScope and De Luxe color, "Mardi Gras" is a thoroughly enjoyable light entertainment, the kind that is sure to please the younger set and at the same time offer satisfying relaxation to their elders. The story, which is set at Virginia Military Institute and in New Orleans during the famed annual Mardi Gras festivities in that city, is a bright and skillful mixture of romance, comedy and songs, centering around the adventures of four cadets at the Mardi Gras, to which they had been invited as members of the VMI band. The story idea itself is lightweight and familiar, but it holds one's attention well because it moves along at a gay and breezy pace, is endowed with bright dialogue, and is played with zest by the youthful and competent cast. Pat Boone is very good as one of the cadets, and his romance with Christine Carere, as a pretty movie queen, is appealing and charming, despite the obstacles placed in their way by an unfeeling studio publicity agent, amusingly played by Fred Clark. Gary Crosby, as one of Boone's cadet pals, has an amiable personality and his ease and flip mannerisms are very much like those of his famous father. Tommy Sands, too, is likeable as another of Boone's cadet pals, as is Sheree North, as Clark's attractive aide. The tuneful songs, the dance numbers, the scenes of cadet life at VMI, and the colorful festivities at the Mardi Gras contribute much to the pleasure one gets out of this highly entertaining film:—

When the VMI band, of which they were members, is invited to New Orleans to participate in the Mardi Gras, Boone, Crosby, Sands and Richard Sargent, their fourth roommate, decide to sponsor a raffle among the cadets at a dollar a ticket, the winner to use the proceeds to go to New Orleans to date Christine, who had been selected as Queen of the Mardi Gras, and to invite her to attend the graduation prom at VMI. Boone, the most serious-minded of the quartet and the one who was least interested in meeting Christine, wins the raffle and reluctantly agrees to follow through on the obligation it entails. In New Orleans, Christine, fed up with the parades and with press conferences, slips away from Sheree and Clark, her studio publicity agents, and, wearing a mask, decides to join the gay crowds. Quite by accident she meets up with Boone, who had been unsuccessful in his efforts to see her. Without revealing her identity, she joins him in the revelry of the Mardi Gras celebration. They have a wonderful time together and fall in love before the evening is over. Pleading another appointment, Christine parts from Boone and promises to meet him several hours later. Meanwhile Boone's three roommates had managed to find dates of their own, one of whom proves to be Sheree, who takes them, along with Boone, to a party given in Christine's honor. There, Boone is shocked when he discovers Christine's identity and he considers himself the victim of a cruel joke, but she assures him of her sincerity and promises to be his date at the graduation prom. Complications arise when Clark, sensing publicity value in the date, sees to it that the newspapers play up stories about Christine being engaged to a cadet. This leads Boone to believe that Christine had used him as a dupe for publicity

purposes. He angrily calls off the date, including the supposed engagement. Christine, realizing that Boone had been embarrassed, quietly goes to VMI to explain her innocence in the matter to Boone, but Clark, contrary to his promise, craftily informs several Hollywood columnists of the visit and the resultant publicity ruins Christine's attempted apology and explanation. She decides to return to Hollywood, but the understanding VMI commandant, realizing that unwanted publicity was wrecking a genuine romance, sees to it that she and Boone are brought together at the graduation prom.

It was produced by Jerry Wald and directed by Edmund Goulding from a screenplay by Winston Miller and Hal Kanter, based on a story by Curtis Harrington. Family.

**"Anna Lucasta" with Eartha Kitt
and Sammy Davis, Jr.**

(United Artists, November; time, 97 min.)

Skillfully directed and finely acted by an all-Negro cast, "Anna Lucasta" is an absorbing adult drama, based on Philip Yordan's successful stage play of the same name. The story, which was filmed once before by Columbia with an all-white cast headed by Paulette Goddard, deals with a prostitute who is regenerated by the sincere love of a decent man but who returns to her wayward life because of the uncompromising attitude of her curiously stern father who, it is vaguely intimated, was in love with her himself. As an entertainment, it is somewhat lurid and unpleasant, and several of the principal characters are decidedly unsympathetic because they are either cruel or conniving. On the whole, however, it grips one's attention throughout, for the characterizations are interesting, the dialogue daringly frank, and many of the situations are strongly dramatic. Eartha Kitt comes through with a compelling portrayal as the sensual, wayward heroine, and she wins one's sympathy because of her sincere effort to make a new life for herself. Sammy Davis, Jr. is most effective as a good-time boy-friend who breaks up her marriage before it can be consummated and leads her back to a disreputable life. Frederick O'Neal, repeating the role he played on the stage, is very good in the unsympathetic role of Miss Kitt's avaricious brother-in-law, a ponderous fellow who dominates her family and involves them in a scheme to marry her off to an unsuspecting young man in order to lay hands on his small but sizeable bankroll. The picture is of a type that lends itself to sensational exploitation and it should do well wherever such methods are employed:—

Set in Los Angeles, the story opens up in the home of a Negro family, including Rex Ingram, the father, a brooding man addicted to drink; Georgia Burke, the hard-working mother; John Proctor, their son, and Isabelle Cooley, his wife; Rosetta Le Noire, their daughter, and O'Neal, her husband, who tries to run the family with his domineering tactics. A new element of family interest arises when Ingram receives a letter from an old farmer friend in Alabama, advising him that Henry Scott, his son, was coming to Los Angeles with \$4,000 in the hope of finding a bride for himself. Visualizing Scott as a farm boy, O'Neal, despite the opposition of Ingram and Isabelle, connives to bilk him of the \$4,000 by foisting on him Eartha, Ingram's wayward daughter, whom he had

thrown out of the house several years previously and who now led the life of a prostitute on the San Diego waterfront. O'Neal bullies Ingram into going to San Diego to fetch Eartha. He finds her in a sleazy waterfront saloon, consorting with Davis, a sailor, who always spent his shore leave with her. Eartha, down on her luck, gladly heeds her father's plea to return home with him. There, Eartha learns from Isabelle of the plan to marry her off to Scott for his money. When the young man reaches town, he proves to be a college graduate and O'Neal quickly realizes that he is too smart to have Eartha palmed off on him. Despite the family machinations, Eartha and Scott fall genuinely in love, but when he proposes marriage to her she turns him down with a frank explanation of her past sordid life. Scott, however, insists upon marrying her, and Eartha consents in the hope of starting a new life. Immediately after the marriage ceremony, while Scott goes to his hotel room to gather his clothes, Davis, now a cab driver, shows up at the house and tries to persuade her to run off with him. She refuses to listen to him, but Ingram, finding them together, places the worst interpretation on the situation and vows to do all he can to break up her marriage to Scott. In despair, Eartha decides to leave with Davis. They lead a dissolute life together and, when their money is gone, they return to Eartha's home to pick up some hidden trousseau money Scott had given to her. Everyone is at church when they arrive except Ingram, whom they find deathly ill. He dies blessing Eartha. While Eartha sobs over her father's body, Davis decides to leave town by himself. Scott, returning from church, sees Davis drive off alone. Realizing that Eartha had returned, he rushes in to welcome her.

It was produced by Sidney Harmon and directed by Arnold Laven from a screenplay by Philip Yordan. Strictly adult fare.

"The Sheriff of Fractured Jaw"
with **Kenneth More and Jayne Mansfield**
(20th Century-Fox, January; time, 103 min.)

A highly amusing spoof on western melodramas is offered in "The Sheriff of Fractured Jaw," which should go over well with the general run of audiences. Photographed in CinemaScope and De Luxe color, the story, which takes place in the pioneer days, centers around the comic misadventures of an English gentleman who inherits a gunsmith business from his uncle and hits upon the bright idea of going to the untamed American wild west to sell guns to the settlers. The brisk and breezy action keeps on laughing from start to finish, for it pokes fun at all the familiar western situations, while the hero, more by luck than by design, is mistaken as a fearless gunman, becomes the sheriff of a lawless town, overcomes all sorts of dangers from outlaws and marauding Indians, and wins the heart of the local dance hall queen. Kenneth More, who has a fine flair for comedy, is ideally cast as the polished British tenderfoot. The nonchalant manner in which he gets out of his different predicaments is, for the most part, immensely funny. Jayne Mansfield, who makes the most of her ample physical attributes, adds much to the comedy as the gun-toting, warm-hearted owner of the local hotel and saloon. She put over in entertaining style several lilting song-and-dance numbers. All in all, it is a gay western romp that should please all who see it. The color photography is first-rate:—

Having inherited a gunsmith business that was not doing well, More decides to leave London and travel to America's wild west to seek new customers. A stagecoach taking him to the small town of Fractured Jaw is suddenly attacked by Indians, but More, in a completely unorthodox manner, wards off the attack and spares the life of the Indian Chief. Arriving in town, More takes a room in the hotel-saloon owned by Jayne. A mutual attraction springs up between them and it is not long before they discover that they have fallen in love. Meanwhile tension runs high in the lawless town because of a vicious feud between two large rival ranches, and no one wants to accept the job of sheriff. More, having gained a reputation as a fearless gunman because of the incident with the Indians, adds to this reputation when he accidentally tames several toughs who challenge him. This leads to his appointment as sheriff by Henry Hull, the mayor, who was unaware that More did not know how to handle a gun. While trying to come between the feuding ranchers, More meets up with the Indian Chief whose life he had spared. The Chief honors More by making him his "son," and More, as a friendly gesture, trades his guns for the tribe's furs. This gets him into hot water with the feuding ranchers, who independently decide to liquidate him. More retreats to the hills when the ranchers close in on him, but the Chief, who had been concerned over the safety of his "son," suddenly arrives on the scene with his braves and their newly-acquired firearms. More demands that the ranchers drop their guns and they obey him quickly when they see that they are outnumbered by the Indians. With his authority as the Sheriff assured, with the ranch war settled and with the Indians established as peaceful citizens, More devotes his attention to Jayne and before long makes her his bride.

It was produced by Daniel M. Angel and directed by Raoul Walsh from a screenplay by Arthur Dales, based on a short story by Jacob Hay.

Family.

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6. Decentralization of first-runs and modernization of the clearance system.

7. Fast play-offs, which find a picture in too many theatres at the same time in the same community.

8. The entrance of exhibitors into production.

9. The need for producer-owner showcases in important situations in order to properly exploit pictures.

10. Granting producers the right to roadshow and charge advanced admissions in the case of one or two deserving films a year.

11. The need for a workable system of arbitration in the industry.

12. The need for both production and exhibition to keep up with technical advancements.

13. The need for exhibition to encourage producers in the exploitation of new star talent to build box-office names for the future.

In the discussion period that followed Skouras' talk, the subjects suggested by him were elaborated upon by the different speakers, who also suggested additional topics.

Adams, in presenting National Allied's proposals for the agenda, included also the subjects of a more equitable division of advertising costs between distributors and exhibitors; the orderly release of pictures on normal availabilities; marketing methods, including sales policies and terms; the fixing of admission prices; and consumer research.

Stellings, TOA's former president, suggested the inclusion of the industry decrees and the modifications that are desired.

Frisch, former head of the MMPTA, suggested an organized effort to obtain for the industry exemptions from the anti-trust laws, such as the exemptions accorded baseball.

Pinanski, the Boston TOA leader, called for changes in the archaic methods of distribution and for long-term Government loans to the theatres.

Cohen, of ITOA, advocated an organized effort to break the "stranglehold" that talent agents have on production.

M. A. Lightman, Sr., of the Malco circuit, asked that the agenda include the problem of securing permission for production by the divorced circuits, and suggested that the producer-distributors be permitted to own showcase theatres, limiting the number to 20 or 25.

Mitchell Wolfson, another TOA leader from Florida, suggested consent decree changes to permit those associated with the former affiliated circuits to serve on the board of directors of the film companies. He proposed also that each of the principal exhibitor associations contribute \$1,000 each to temporarily finance the American Congress of Exhibitors.

Wilbur Snaper, the New Jersey Allied leader, suggested that ACE set up a grievance committee to deal with disputes between exhibitors as a further step toward attaining a unified exhibitor front.

Myron Blank, another former TOA president, sug-

gested that ACE should attempt to attain unity of the entire industry, rather than just of exhibition, and that a committee be established to work toward that end.

At the conclusion of the discussion, Fabian said that all the subjects suggested will be given thorough consideration by the executive and working committees for inclusion on the agenda.

Skouras, who received a standing ovation at the end of the meeting, was hailed in a resolution that expressed "profound appreciation" for his leadership in bringing together "a cross-section of American exhibition for the purpose and objective of accomplishing for the first time real unity and thereby a fully-united front for the approach to and solution of the problems confronting all theatres."

What was most encouraging about the meeting was the apparent sincere desire of all concerned to achieve a unified exhibitor front. Following Skouras' opening remarks, the heads of the different exhibitor associations were called upon to express their thoughts. All pledged the full cooperation of their respective organizations, and each stressed the importance of the meeting and the need for unified action to overcome the present danger that faces the industry in general and the exhibitors in particular.

This spirit of mutual understanding and cooperation certainly makes for a fine beginning in the effort to combat the current critical period of confusion and bewilderment that besets the industry. It is, however, no more than a fine beginning, for much has to be accomplished before the organization gets off the ground. Whether or not the movement will be successful will depend greatly on the ability of the organizing committee to work out the many vexing problems that divide the different classes of exhibitors, and to come up with an agenda that will meet with the approval of the several exhibitor associations. This will not be an easy task, for, as we mentioned in these columns last week, there is a sharp division of interest between the smaller exhibitors and the large circuit operators in the all-important area of trade practices.

There is no question that the circuit operators are faced with grave problems, as was pointed out by Si Fabian in his remarks, but those who are in serious trouble are the small-town and subsequent-run exhibitors, whose positions have been made desperate by sales policies and trade practices that make it virtually impossible for them to book outstanding attractions before they become stale in the public mind.

These small operators are badly in need of help. Unless a remedy can be found to enable them to obtain good pictures on the availabilities they formerly enjoyed and at terms that will give them a reasonable opportunity to earn a fair profit, nothing substantial will be accomplished for them. And unless the ACE agenda includes the need of this substantial aid for presentation to the producer-distributors at the contemplated all-industry roundtable conference, the movement for a unified exhibitor front will be doomed, for the theatres that require such aid number in the thousands.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

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NEW YORK, N. Y., SATURDAY, NOVEMBER 22, 1958

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The House on Haunted Hill—Price-Ohmart..Jan. 25
Cosmic Man—John CarradineJan. 25
Phenix City Story—reissueMar. 1
Riot in Cell Block 11—reissueMar. 1
5832 King of the Wild Stallions—
George Montgomery (C'Scope)not set
(Editor's Note: "Natchez Trail," listed in the previous
index, has been removed from the schedule.)

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

215 Attack of the Puppet People—Agar-Hoyt....June 18
304 War of the Colossal Beast—Parkin-Fraser ...June 18
305 Hot Rod Gang—Ashley-FairJuly 2
306 High School Hellcats—Lime-HalseyJuly 2
309 Tank Battalion—Kelly-HellenJuly 16
310 Hell Squad—Carroll-GavlinJuly 16
303 How to Make a Monster—Harris-Brinegar...July 23
307 Teenage Caveman—Vaughn-MarshallJuly 23
312 Night of the Blood Beast—Emmet-Greene...Aug. 6
311 She-Gods of Shark Reef—Durant-Montell ..Aug. 6
313 Screaming Skull—Nicol-WeberAug. 13
216 Terror from the Year 5,000—Costello-Holden Aug. 13
308 The Spider—Kemmer-KennyOct. 31
314 The Brain Eaters—Nelson-FrostOct. 31
315 Paratroop Command—Bakalyn-HoganDec. 31
Submarine Seahawk—Bently-HalseyDec. 31

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Story of Vickie—Romy SchneiderApr.
Stage Struck—Fonda-Strasberg-PlummerMay
The Proud Rebel—Ladd-DeHavillandJune
The Light in the Forest—Parker-CoreyJuly
Peter Pan—reissueJuly
White Wilderness—True-Life Adventure.....Sept.
Tonka—Mineo-CareyDec.
Sleeping Beauty—Cartoon featureFeb.
The Shaggy Dog—MacMurray-HagenMar.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1957-58

239 This Angry Age—Perkins-ManganoMay
240 The Goddess—Stanley-BridgesMay
Paratrooper—reissueMay
Hell Below Zero—reissueMay
242 The Case Against Brooklyn—McGavin-Hayes...June
243 Let's Rock—La Rosa-NewmanJune
244 The Lineup—Wallach-KeithJune
241 From Here to Eternity—reissueJune

1958-59

305 Curse of the Demon—Andrews-Cummins.....July
301 The Key—Holden-LorenJuly
302 Gunman's Walk—Heflin-Hunter-GrantJuly
304 The Revenge of Frankenstein—British castJuly
303 The Camp on Blood Island—British castJuly
308 The Snorkel—British castJuly
306 Life Begins at 17—Damon-JohnsonJuly
307 Tank Force—Mature-GennAug.
309 Buchanan Rides Alone—Randolph ScottAug.
311 The Whole Truth—Granger-ReedSept.
312 She Played with Fire—Dahl-HawkinsSept.
313 Ghost of the China Sea—David BrianSept.
310 Me and the Colonel—Kaye-JurgensOct.
314 Apache Territory—Calhoun-BatesOct.
315 Kill Her Gently—British castOct.
316 The Last Hurrah—Tracy-FosterNov.
318 Tarawa Beachhead—Mathews-AdamsNov.
317 Murder Reported—Carpenter-StriblingNov.
The 7th Voyage of Sinbad—Matthews-Grant...Dec.
The Man Inside—Palance-EkbergDec.
Senior Prom—Corey-HamptonDec.
230 The Bridge on the River Kwai—
Holden-GuinnessSpecial

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5810 Dateline Tokyo—Long-KobiMay 11
5817 War of the Satellites—Cabot-MillerMay 18
5818 Attack of the 50 Foot Woman—
Hayes-HudsonMay 18
5821 Bullwhip—Madison-Fleming (C'Scope)May 25
5816 The Pagans—Foreign castJune 1
5829 New Orleans After Dark—Bourg-Lord ...June 15
5815 Never Love a Stranger—Barrymore-Milan...June 22
5820 Snowfire—McGowan-MegowanJuly 6
5830 The Littlest Hobo—Hart-StewartJuly 6
5828 The Accused—Robert BrayJuly 13
5824 Frankenstein-1970—Karloff-LundJuly 20
5819 Spy in the Sky—Steve BrodskyJuly 20
5833 In-Between Age—Patterson-SteeleAug. 4
5812 Cry Baby Killer—Nicholson-MitchellAug. 18
5825 Hot Car Girl—Bakalyn-KenneyAug. 18
5826 Queen of Outer Space—
Zsa Zsa Gabor (C'Scope)Sept. 7
5831 Legion of the Doomed—Bill WilliamsSept. 21
5835 Speed Crazy—Halsey-LimeOct. 19
5836 Wolf Larsen—Sullivan-HallOct. 26
5813 Joy Ride—Toomey-DoranNov. 20
5822 Unwed Mother—Moore-VaughnNov. 20
5840 Arson for Hire—Brody-ThomasDec. 7
5823 Gunsmoke in Tucson—
Stevens-Tucker (C'Scope)Dec. 7
5837 Revolt in the Big House—Evans-Hunter ...Dec. 21
5839 Johnny Rocco—Gray-McNallyDec. 21
5834 The Behemoth—Gene EvansDec. 21

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1957-58

- 821 The Sheepman—Ford-MacLaine (C'Scope) May
820 Cry Terror—Mason-Stevens May
824 The Law and Jake Wade—
Taylor-Widmark (C'Scope) June
826 High School Confidential—Tamblyn-Sterling .. June
822 The Haunted Strangler—Boris Karloff June
823 Fiend Without a Face—Thompson-Parker June
830 Imitation General—Ford-Elg July
825 Gigi—Caron-Jourdan (C'Scope) July
831 Tarzan's Fight for Life—Gordon Scott July
828 The Badlanders—Ladd-Borgnine (C'Scope) ... Aug.
829 The Reluctant Debutante—
Harrison-Kendall (C'Scope) Aug.
832 Andy Hardy Comes Home—Mickey Rooney ... Aug.

1958-59

- 901 Cat On a Hot Tin Roof—Taylor-Newman Sept.
902 Dunkirk—all-British-cast Sept.
903 Torpedo Run—Borgnine-Ford (C'Scope) Oct.
904 The Decks Ran Red—Mason-Dandridge Oct.
905 Party Girl—Charisse-Taylor-Cobb Nov.
906 The Tunnel of Love—Day-Widmark Nov.
Tom Thumb—Tamblyn-Young Dec.
Some Came Running—
Sinatra-Martin-MacLaine (C'Scope) Dec.
Watusi—Montgomery-Elg Jan.
The Journey—Kerr-Brynnner Jan.
The World, the Flesh and the Devil—
Belafonte-Stevens-Ferrer (C'Scope) not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1957-58

- 5717 Maracaibo—Wilde-Wallace May
R5723 Northwest Mounted Police—(reissue) May
R5722 Blaze of Noon—(reissue) May
5718 Hot Spell—Booth-Quinn-MacLaine June
5720 Space Children—Williams-Ray June
5721 Vertigo—Stewart-Novak June
5719 Another Time, Another Place—
Turner-Johns-Sullivan June
5733 Colossus of New York—Marpin-Powers June
5734 King Creole—Presley-Jones July
5735 Rock-a-bye Baby—Lewis-Maxwell July
5736 The Matchmaker—Booth-Perkins Aug.

1958-59

- 5803 The Party Crashers—Stevens-Driscoll Sept.
5804 As Young as We Are—Harland-Scott Sept.
5801 The Blob!—McQueen-Corseaut Oct.
5802 I Married a Monster from Outer Space—
Tryon-Talbot Oct.
5805 When Hell Broke Loose—Bronson-Jaekel ... Nov.
5806 Houseboat—Grant-Loren Nov.
5807 The Hot Angel—Loughrey-Kemmer Dec.
5808 The Geisha Boy—Lewis-Macdonald Dec.
5809 Buccaneer—Brynnner-Heston-Bloom Jan.
5810 Tokyo After Dark—Long-McCarthy Jan.
5811 The Trap—Widmark-Louise Feb.
5812 The Young Captives—Marlo-Patten Feb.
5813 The Black Orchid—Loren-Quinn Mar.
5814 Tempest—Heflin-Mangano-Lindfors Mar.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

- Hell Drivers—Baker-Lom-Cummins May
Robbery Under Arms—Finch-Lewis May
Night Ambush—Bogarde-Goring May
Rooney—Fitzgerald-Gregson June
There's Always a Price Tag—French cast. June
Dangerous Exile—Jourdan-Lee Oct.
The Gypsy and the Gentleman—Mercouri-Mitchell .. Oct.
Windom's Way—Finch-Ure Nov.
A Tale of Two Cities—Bogarde-Tutin Nov.
Most Gallant Lady—McKenna-Scofield
(formerly "Carve Her Name with Pride") Dec.
It Happen in Rome—Laverick-De Dica Dec.
Sea of Sand—Attenborough-Gregson Jan.
A Night to Remember—Kenneth More Feb.
Rockets Galore—Carson-Sinden Feb.
Storm in Jamaica—McKenna-Travers Mar.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 819-3 Ten North Frederick—
Cooper-Parker (C'Scope) May
836-7 Thundering Jets—Reason-Foran (Regalscope) .. May
804-5 Fraulein—Wynter-Ferrer (C'Scope) May
827-6 Showdown at Boot Hill—
Bronson-Horton (Regalscope) May
812-8 From Hell to Texas—Murray-Varsi (C'Scope) June
828-4 Naked Earth—Greco-Todd (C'Scope) June
825-6 Desert Hell—Keith-Hale (Regalscope) June
827-9 The Fly—Hedison-Owens (C'Scope) July
822-7 Space Master X7—
Williams-Thomas (Regalscope) July
823-5 Gang War—Bronson-Taylor (Regalscope) July
824-3 The Bravados—Peck-Collins (C'Scope) July
829-2 Sierra Baron—Keith-Jason (C'Scope) July
826-8 Wolf Dog—Jim Davis (Regalscope) July
830-0 A Certain Smile—Brazzi-Fontaine (C'Scope) .. Aug.
820-1 RX Murder—Jason-Goring (C'Scope) Aug.
818-5 Flaming Frontier—Bennett-Davis (Regalscope) . Aug.
831-8 The Fiend Who Walked the West—
O'Brian-Evans (C'Scope) Aug.
833-4 The Hunters—
Mitchum-Wagner-Britt (C'Scope) Sept.
832-6 Harry Black and the Tiger—
Granger-Rush (C'Scope) Sept.
834-2 Villa!—Romero-Keith-Dean (C'Scope) Oct.
835-9 The Barbarian and the Geisha—
John Wayne (C'Scope) Oct.
837-5 In Love and War—Wagner-Wynter (C'Scope) Nov.
839-1 Mardi Gras—Boone-Sands-Crosby (C'Scope) Nov.
Rally Round the Flag Boys—
Woodward-Newman-Collins (C'Scope) Dec.
841-7 A Nice Little Bank that Should be Robbed—
Rooney-Ewell (C'Scope) Dec.
901-9 Inn of the Sixth Happiness—
Bergman-Jurgens (C'Scope) Dec.
843-3 Frontier Gun—Agar-MacLaine (Regalscope) . Dec.
842-5 The Roots of Heaven—
Howard-Greco-Flynn (C'Scope) Dec.
The Sheriff of Fractured Jaw—
More-Mansfield (C'Scope) Jan.
The Lone Texan—
Parker-Dalton (Regalscope) not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Edge of Fury—Higgins-Holmes May
God's Little Acre—Ryan-Ray-Louise May
Fort Massacre—Joel McCrea May
Toughest Gun in Tombstone—George Montgomery .. May
Island Women—Windsor-Edwards May
Thunder Road—Mitchum-Barry May
Lost City of Gold—Lone Ranger June
Wink of an Eye—Dowling-Kidd June
The Vikings—Douglas-Curtis-Leigh July
Kings Go Forth—Sinatra-Wood July
I Bury the Living—Boone-Bikel July
La Parisienne—Brigitte Bardot Aug.
China Doll—Mature-Hua Aug.
It, the Terror from Beyond Space—Thompson-Smith. Aug.
The Curse of the Faceless Man—Anderson-Edwards. Aug.
Gun Runners—Murphy-Albert Sept.
Terror in a Texas Town—Sterling Hayden Sept.
Cop Hater—Robert Loggia Sept.
The Big Country—Peck-Simmons Sept.
Man of the West—Cooper-London-Cobb Oct.
The Fearmakers—Dana Andrews Oct.
Hong Kong Confidential—Barry-Tyler Oct.
The Muggers—Kent Smith Nov.
Ten Days to Tulara—Hayden-Raynor Nov.
I Want to Live—Hayward-Coolidge Dec.
Separate Tables—Niven-Kerr-Hayworth Dec.
The Lost Missile—Loggia-Parker Dec.
Machete—Blanchard-Dekker Dec.
Anna Lucasta—Kitt-Davis, Jr. Jan.
Lonely Hearts—Clift-Loy Jan.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1957-58

- 5823 Girls on the Loose—Corday-Milan May
5824 Live Fast, Die Young—
Murphy-Eberhardt May
5825 Winchester '73—reissue May
5826 Criss Cross—reissue May

5827 The Horror of Dracula—Cushing-GoughJune
 5829 This Happy Feeling—
 Reynolds-Jurgens (C'Scope)June
 5828 The Thing That Couldn't Die—
 Reynolds-MartinJune
 5830 A Time to Love and a Time to Die—
 Gavin-Pulver (C'Scope)July
 5831 Kathy O'—Duryea-McCormack (C'Scope)July
 5832 Last of the Fast Guns—
 Mahoney-Roland (C'Scope)July
 5833 Twilight for the Gods—Hudson-CharisseAug.
 5835 Voice in the Mirror—Egan-London (C'Scope) Aug.
 5834 Wild Heritage—Rogers-O'Sullivan (C'Scope) Aug.
 5901 Bend of the River—ReissueAug.
 5902 World in His Arms—ReissueAug.
 5903 Up Front—ReissueAug.
 5904 Mississippi Gambler—ReissueAug.
 5836 Ride a Crooked Trail—
 Murphy-Scala (C'Scope)Sept.
 5837 Once Upon a Horse—
 Rowan-Martin (C'Scope)Sept.
 5838 Raw Wind in Eden—
 Williams-Chandler (C'Scope)Oct.
 5839 The Saga of Hemp Brown—
 Calhoun-Garland (C'Scope)Oct.

1958-59

5901 Blood of the Vampire—Wolfst-ShelleyNov.
 5902 Monster on the Campus—Franz-MooreNov.
 5903 The Light Touch—reissueNov.
 5904 Bend of the River—reissueNov.
 5905 The World in His Arms—reissueNov.
 5906 The Restless Years—Saxon-Dee (C'Scope) ...Dec.
 5907 Appointment with a Shadow—
 Nader-Moore (C'Scope)Dec.
 5908 The Mark of the Hawk—Poitier-Hernandez ...Dec.
 5909 Mississippi Gambler—reissueDec.
 5910 Up Front—reissueDec.
 5911 The Perfect Furlough—Curtis-Leigh (C'Scope) Jan.
 5912 The Silent Enemy—British castJan.
 5913 Money Women and Guns—
 Mahoney-Hunter (C'Scope)Jan.
 A Stranger in My Arms—
 Allyson-Chandler (C'Scope)Feb.
 No Name on the Bullet—
 Murphy-Evans (C'Scope)Feb.

Warner Bros. Features

1957-58

(321 W. 44th St., New York 18, N. Y.)

718 Stakeout on Dope Street—Wexler-HazeMay 3
 719 Violent Road—Keith-ZimbalistMay 10
 720 The Left Handed Gun—Newman-MilanMay 17
 721 Manhunt of the Jungle—Robin HughesMay 24
 722 Too Much Too Soon—Flynn-MaloneMay 31
 723 Dangerous Youth—Baker-VaughanJune 7
 724 No Time for Sergeants—Andy GriffithJuly 5
 725 Indiscreet—Grant-BergmanJuly 26
 726 Badman's Country—Montgomery-BoothAug. 2
 727 The Naked and the Dead—
 Ray-Robertson (C'Scope)Aug. 9

1958-59

803 Old Man and the Sea—Spencer Tracy
 (special engagements)Aug. 23
 801 Wind Across the Everglades—Ives-Plummer. .Sept. 6
 802 Damn Yankees—Hunter-VerdonSept. 27
 804 Onionhead—Griffith-FarrOct. 25
 805 From the Earth to the Moon—
 Cotten-Sanders-PagetNov. 1
 806 Enchanted Island—Andrews-AllisonNov. 8
 808 Home Before Dark—Simmons-O'Herlihy ...Nov. 22
 808 Auntie Mame—Russell-TuckerDec. 27

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1957-58

2956 The Embers—
 Cavalcade of B'way (reissue) (9 m.)June 12
 2614 The Oompahs—Favorite (reissue) (7 m.)...June 19
 2855 Glamorous Hollywood—Special (10 m.) ...June 26
 2556 Candid Microphone No. 2 (reissue) (11 m.) July 3
 2615 Air Hostess—Favorite (reissue) (8 m.) ...July 7
 2805 Show Dog Champs—Sports (8½ m.)July 17

1958-59

3601 Gerald McBoing Boing—
 Favorite (reissue) (7 m.)Sept. 4
 3551 Candid Microphone No. 3
 (reissue) (10½ m.)Sept. 4

3751 Magoo's Cruise—Mr. Magoo (6 m.)Sept. 11
 3801 Aqua-Rama—Sports (8½ m.)Sept. 11
 3951 Chip-Antics—
 Animal Cavalcade (reissue) (10½ m.) ..Sept. 18
 3851 Rhapsody on Ice—
 Novelty (reissue) (9 m.)Sept. 18
 3602 Flora—Favorite (reissue) (7 m.)Sept. 25
 3752 Love Comes to Magoo—Mr. Magoo (6 m.) ..Oct. 2
 3603 Kitty Caddy—Favorite (reissue) (6 m.) ...Oct. 9
 3511 Spring and Saganaki—Ham & Hattie (7 m.) Oct. 16
 3802 Rasslin' Ref'—Sports (9 m.)Oct. 23
 3753 Gumshoe Magoo—Mr. Magoo (6 m.)Nov. 6
 3604 Willie the Kid—Favorite (reissue) (7 m.) ..Nov. 6
 3952 Jungle Monarchs—
 Animal Cavalcade (reissue) (10 m.)Nov. 20
 3605 Short Snorts on Sports—
 Favorite (reissue) (6½ m.)Nov. 20
 3552 Candid Microphone No. 4—
 (reissue) (10½ m.)Dec. 4
 3852 A Lass in Alaska—
 Novelty (reissue) (10½ m.)Dec. 11
 3606 Rooty Toot Toot—Favorite (reissue) (8 m.) Dec. 18

Columbia—Two Reels

1957-58

2180 Great Adventures of Wild Bill Hickok—
 Serial (reissue) (15 ep.)Aug. 7

1958-59

3401 Sweet and Hot—Three Stooges (17 m.) ...Sept. 4
 3421 Happy Go-Whacky—Vera Vague
 (reissue) (16 m.)Sept. 11
 3402 Flying Saucer Daffy—3 Stooges (17 m.)Oct. 9
 3431 Two Roaming Champs—
 Baer-Rosenbloom (reissue) (16½ m.) ...Oct. 16
 3422 Trapped by a Blonde—
 Hugh Herbert (reissue) (15½ m.)Nov. 6
 3432 Andy Pays Hookey—
 Andy Clyde (reissue) (18 m.)Nov. 28
 3403 Oil's Well that Ends Well—3 StoogesDec. 4
 3441 Wonders of Puerto Rico—TravelarkDec. 11
 3423 The Awful Sleuth—
 Bert Wheeler (reissue) (16 m.)Dec. 18
 3140 Captain Video—serial (reissue) 15 chapters .Dec. 18

Metro-Goldwyn-Mayer—One Reel

1957-58

C-941 Droopy Leprechaun—
 C'Scope Cartoon (7 m.)July 4
 W-976 Sleepy-Time Tom—
 Cartoon (reissue) (7 m.)July 4
 W-977 His Mouse Friday—
 Cartoon (reissue) (7 m.)July 25
 C-942 Tot Watchers—C'Scope Cartoon (7 m.) Aug. 1
 W-978 Puss 'N' Toots—Cartoon (reissue) (7 m.) Aug. 8

1958-59

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31 Jerry's Diary—Tom & Jerry (7 m.)
 C-32 Slicked-Up Pup—Tom & Jerry (6 m.)
 C-33 Nitwit Kitty—Tom & Jerry (7 m.)
 C-34 Cat Napping—Tom & Jerry (7 m.)
 C-35 The Flying Cat—Tom & Jerry (7 m.)
 C-36 The Duck Doctor—Tom & Jerry (7 m.)
 C-37 The Two Mousketeers—Tom & Jerry (7 m.) ...
 C-38 Smitten Kitten—Tom & Jerry (8 m.)
 C-39 Triplet Trouble—Tom & Jerry (7 m.)
 C-40 Little Runaway—Tom & Jerry (7 m.)
 C-41 Fit to Be Tied—Tom & Jerry (7 m.)
 C-42 Push-Button Kitty—Tom & Jerry (7 m.)
 W-61 Cruise Cat—Tom & Jerry (7 m.)
 W-62 The Doghouse—Tom & Jerry (6 m.)
 W-63 The Missing Mouse—Tom & Jerry (6 m.)
 W-64 Jerry and Jumbo—Tom & Jerry (7 m.)
 W-65 Johann Mouse—Tom & Jerry (8 m.)
 W-66 That's My Pop—Tom & Jerry (7 m.)
 W-67 Car of Tomorrow—Tex Avery (m.)
 W-68 Magical Maestro—Tex Avery (7 m.)
 W-69 One Cab's Family—Tex Avery (8 m.)
 W-70 Rock-A-Bye Bear—Tex Avery (7 m.)
 W-71 Caballero Droopy—Tex Avery (6 m.)
 W-72 Little Johnny Jet—Tex Avery (7 m.)
 W-73 TV of Tomorrow—Tex Avery (7 m.)
 W-74 Droopy's Double Trouble—Tex Avery (7 m.)
 W-75 Little Wisequacker—Barney Bear (7 m.)
 W-76 Busybody Bear—Barney Bear (6 m.)
 W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...
 W-78 Cobs and Robbers—Barney Bear (6 m.)

Paramount—One Reel**1957-58**

- P17-10 Chew Chew Baby—Noveltoon (6 m.) ..Aug. 15
 P17-11 Travelaffs—Noveltoon (6 m.)Aug. 22
 H17-3 You Said a Mouseful—
 Herman & Katnip (6 m.)Aug. 29
 B17-6 Good Scream Fun—Casper (6 m.)Sept. 12

1958-59

- E18-1 Quick on the Vigor—Popeye (7 m.) ...Sept. 5
 E18-2 Riot in Rhythm—Popeye (8 m.)Sept. 5
 E18-3 Farmer and the Belle—Popeye (7 m.) ...Sept. 5
 E18-4 Vacation with Play—Popeye (7 m.)Sept. 5
 E18-5 Thrill of Fair—Popeye (7 m.)Sept. 5
 E18-6 Alpine for You—Popeye (7 m.)Sept. 5
 S18-1 Voice of the Turkey—Cartoon (6 m.) ..Sept. 12
 S18-2 Party Smarty—Cartoon (8 m.)Sept. 12
 S18-3 The Case of the Cockeyed Canary—
 Cartoon (7 m.)Sept. 12
 S18-4 Feast and Furious—Cartoon (6 m.)Sept. 12
 S18-5 Starting from Hatch—Cartoon (7 m.) ..Sept. 19
 S18-6 Winner by a Hare—Cartoon (6 m.)Sept. 19
 S18-7 Boo Hoo Baby—Cartoon (8 m.)Sept. 19
 S18-8 Casper Comes to Clown—Cartoon (8 m.) .Sept. 19
 S18-9 Casper Takes a Bow Wow—
 Cartoon (7 m.)Sept. 19
 S18-10 Ghost of the Town—Cartoon (7 m.)Sept. 26
 S18-11 Mice Capades—Cartoon (7 m.)Sept. 26
 S18-12 Of Mice and Magic—Cartoon (7 m.) ..Sept. 26
 S18-13 Herman the Catoonist—Cartoon (7 m.) .Sept. 26
 S18-14 Drinks on the Mouse—Cartoon (7 m.) ..Sept. 26
 P18-1 Stork Raving Mad—Noveltoon (6 m.)Oct. 3
 M18-1 Right of the Bat—Modern Madcaps (7 m.) Nov. 7
(Editor's Note: All the above short subjects in the E18 and S18 series are reissues.)

Twentieth Century-Fox—One Reel

- 5806-5 Dustcap Doormat—
 Terrytoon (C'Scope) (7 m.)June
 5836-2 Hula Hula Land—Terrytoon (reissue) (7 m.) June
 5807-3 Camp Clobber—Terrytoon (C'Scope) (8 m.) July
 5837-0 Love's Labor Won—
 Terrytoon (reissue) (7 m.)July
 7808-9 Snow Fun in College—
 Movietone (C'Scope) (9 m.)July
 7809-7 Dance Beat—Movietone (C'Scope) (10 m.) .Aug.
 5807-3 Sick, Sick, Sidney—Terrytoon (7 m.)Aug.
 5838-8 Golden Egg Goosie—
 Terrytoon (reissue) (7 m.)Aug.
 5809-9 Old Mother Clobber—
 Terrytoon (C'Scope) (7 m.)Sept.
 5839-6 Feudin' Hillbillies—
 Mighty Mouse (reissue) (7 m.)Sept.
 5810-7 Gaston's Easel Life—
 Terrytoon (C'Scope) (7 m.)Oct.
 5840-4 Truckload of Trouble—
 Terrytoon (reissue) (8 m.)Oct.
 5811-5 Signed, Sealed and Clobbered—
 Terrytoon (C'Scope)Nov.
 5841-2 The Happy Clobbers—
 Terrytoon (reissue) (7 m.)Nov.
 5812-3 Sidney's Family Tree—
 Terrytoon (C'Scope)Dec.
 5842-0 Happy Valley—
 Terrytoon (reissue) (7 m.)Dec.

Universal—One Reel**1957-58**

- 3877 Battle of the Flowers—Color Parade (9 m.) ..July 7
 3820 His Better Elf—Cartune (7 m.)July 14
 3878 Teaser Test—
 Color Parade (C'Scope) (9 m.)Aug. 11
 3821 Yukon Have It—Cartune (7 m.)Aug. 11
 3822 Everglade Raid—Cartune (7 m.)Sept. 8
 3879 Old Italian Sports—Color Parade (9 m.) ...Sept. 15
 3880 It's a Tough Life—Color Parade (9 m.)Oct. 20

1958-59

- 3911 Jittery Jester—Cartune (6 m.)Nov. 3
 3971 Venezuela Holiday—Color Parade (9 m.) .Nov. 3
 3931 Termite from Mars—
 Cartune (reissue) (6 m.)Nov. 10
 3912 Little Televillain—Cartune (6 m.)Dec. 8
 3972 Down the Magdalena—Color Parade (10 m.) Dec. 15
 3932 What's Sweepin'—Cartune (reissue) (6 m.) Dec. 29
 3913 Truant Student—Cartune (6 m.)Jan. 5
 3973 Roundup Land—Color Parade (9 m.)Jan. 26
 3933 Buccaneer Woodpecker—
 Cartune (reissue) (6 m.)Jan. 26
 3914 Robinson Gruesome—Cartune (6 m.)Feb. 2
 3974 Safari City—Color Parade (9 m.)Mar. 9
 3975 Travel Tips—Color Parade (8 m.)Apr. 20
 3976 Land of the Maya—Color Parade (9 m.) ..June 1
 3977 Below the Keys—Color ParadeJuly 13
 3978 Road to the Clouds—Color ParadeAug. 24

Universal—Two Reels**1957-58**

- 3805 The Wildest—
 Louis Prima-Keely Smith (15 m.)Feb. 18

Vitaphone—One Reel**1957-58**

- 5314 Awful Orphan—Hit Parade (reissue) (7 m.) July 12
 5711 Dog Tales—Looney Tune (7 m.)July 26
 5315 Rebel Rabbit—Hit Parade (reissue) (7 m.) Aug. 9
 5726 Knighty Knight Bugs—Bugs Bunny (7 m.) .Aug. 23
 5316 Stoooge for a Mouse—
 Hit Parade (reissue) (7 m.)Aug. 30
 5712 Weasel While You Work—
 Merrie Melody (7 m.)Sept. 6
 5713 A Bird in a Bonnet—
 Merrie Melody (7 m.)Sept. 27
 5714 Hook, Line and Stinker—
 Looney Tune (7 m.)Oct. 11

1958-59

- 6301 Bowery Bugs—
 Hit Parade (reissue) (7 m.)Sept. 13
 6302 An Egg Scramble—
 Hit Parade (reissue) (7 m.)Oct. 4
 6303 Wise Quackers—
 Hit Parade (reissue) (7 m.)Oct. 25
 6721 Pre-hysterical Hare—Bugs Bunny (7 m.) ...Nov. 1
 6701 Go for Broke—Merrie Melody (7 m.)Nov. 15
 6304 Two's a Crowd—
 Hit Parade (reissue) (7 m.)Nov. 22
 6702 Hip, Hip-Hurry—Merrie Melody (7 m.) ...Dec. 6
 6305 Canary Road—Hit Parade (reissue) (7 m.) .Dec. 13
 6703 Cat Feud—Merrie Melody (7 m.)Dec. 20

**NEWSWEEKLY NEW YORK
RELEASE DATES****News of the Day**

- 226 Wed. (E) ...Nov. 19
 227 Mon. (O) ...Nov. 24
 228 Wed. (E) ...Nov. 26
 229 Mon. (O) ...Dec. 1
 230 Wed. (E) ...Dec. 3
 231 Mon. (O) ...Dec. 8
 232 Wed. (E) ...Dec. 10
 233 Mon. (O) ...Dec. 15
 234 Wed. (E) ...Dec. 17
 235 Mon. (O) ...Dec. 22
 236 Wed. (E) ...Dec. 24
 237 Mon. (O) ...Dec. 29
 238 Wed. (E) ...Dec. 31

Universal News

- 92 Thurs. (E) ..Nov. 20
 93 Tues. (O) ..Nov. 25
 94 Thurs. (E) ..Nov. 27
 95 Tues. (O) ...Dec. 2
 96 Thurs. (E) ...Dec. 4
 97 Tues. (O) ...Dec. 9
 98 Thurs. (E) ...Dec. 11

- 99 Tues. (O) ...Dec. 16
 100 Thurs. (E) ...Dec. 18
 101 Tues. (O) ...Dec. 23
 102 Thurs. (E) ...Dec. 25
 103 Tues. (O) ...Dec. 30
 104 Thurs. (E) ...Jan. 1

Fox Movietone News

- 96 Tues. (E) ...Nov. 18
 97 Friday (O) ..Nov. 21
 98 Tues. (E) ...Nov. 25
 99 Friday (O) ..Nov. 28
 100 Tues. (E) ...Dec. 2
 101 Friday (O) ..Dec. 5
 102 Tues. (E) ...Dec. 9
 103 Friday (O) ..Dec. 12
 104 Tues. (E) ...Dec. 16

1959

- 1 Friday (O) ..Dec. 19
 2 Tues. (E) ...Dec. 23
 3 Friday (O) ..Dec. 26
 4 Tues. (E) ...Dec. 30
 5 Friday (O) ...Jan. 2

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No. 48

PROGRESS MADE ON PROPOSED AGENDA FOR ACE

At a meeting held all day Saturday (22) in New York, the 6-man Executive Committee of the American Congress of Exhibitors, working with what was described as "complete unity and enthusiasm," agreed upon the broad outline of the program that will be offered as the proposed agenda for the meeting of ACE's Committee of 26, scheduled to be held on December 12.

The Executive Committee, headed by Si Fabian as temporary chairman, broke down the many problems affecting exhibition into six main categories, and appointed one of its members to head a committee that will deal with each of the categories. The six categories, and the chairman of the individual committees, are as follows:

1. Post-1948 films on TV — William Forman, director of the Southern California Theatre Owners Association.
2. Toll TV — George Kerasotes, president of the Theatre Owners of America.
3. Producer-exhibitor-distributor relations, including such problems as runs, clearances, fast play-offs, availabilities, arbitration, new stars, advertising, etc. — Horace Adams, president of Allied States Association.
4. Industry-Government relations, covering U.S. financial aid to theatres, clarification of existing regulations concerning the industry, possible exemptions from anti-trust laws, the right of exhibitors to serve on film company boards of directors, etc. — Sol A. Schwartz, president of the Metropolitan Motion Picture Theatres Association.
5. Ways and means to increase motion picture production, covering exhibitors entering into production and production by divorced circuits — S.H. Fabian, treasurer of TOA.
6. Industry research, including the need for production and exhibition to develop and use technical improvements, the wide field of consumer research, etc. — Max A. Cohen, executive vice-president of the Independent Theatre Owners Association of New York.

The chairman of each committee is to prepare an interim report and a program of action, which will be submitted to the entire Executive Committee at a meeting scheduled to be held some time prior to the December 12 meeting of the Committee of 26.

In order to speed up the presentation, the Executive Committee is strongly urging every exhibitor who has a helpful suggestion to communicate at once with the chairman of the particular committee assigned to that subject. In that way, the interim reports of the different chairmen will reflect the thinking of exhibitors from the smallest theatres to the largest chain.

In a further step to create ACE as a truly national organization as rapidly as possible and to establish effective liaison with the "grass roots," the Executive Committee drafted the following exhibitors as Exchange Area Chairmen who, if not already members, become additional members of the original Committee of 26:

Albany, N. Y., J. Myer Schine; Atlanta, Ga., Jimmy Harrison, John Stembler; Buffalo, N. Y., Andrew Gibson, George McKenna; Butte, Mont., Karl Anderson; Charlotte,

(Continued on back page)

HAS THE LONG ARM OF COINCIDENCE STRETCHED FROM NEW YORK TO PHILADELPHIA?

Having gone from the height of subserviency to the depth of dishonor in a low and unsuccessful attempt to sully our reputation, Motion Picture Exhibitor now has taken to whining as a result of the editorial spankings we have given it.

"We don't exactly know what HARRISON'S REPORTS is trying to prove through its continuing tirades directed against Motion Picture Exhibitor," wails that trade paper in its November 19 issue. It reminds us of a little boy who woefully seeks sympathy after playing with fire and burning himself.

It is difficult to understand why the Exhibitor is puzzled by what we have tried to prove, for our editorials against it were written in plain, forthright language. Unlike Exhibitor, we don't resort to innuendo and abstract comments when we have something to say, and any schoolboy could tell it that we unequivocally called it subservient, cowardly, dishonest and a downright liar.

And before we are through with this piece, we will show that the long arm of coincidence apparently has reached from the home office of Paramount in New York to the office of the Exhibitor in Philadelphia, and we will cite some interesting and factual statistics concerning the sudden bonanza of Paramount advertising that has come the Exhibitor's way.

Rather than attempt to disprove what we have said about it, as would any publication worth its salt, the Exhibitor, in its November 19 issue, continues to play the role of stooge for Paramount and labels us as an out-of-step dissenter concerning Paramount's "affirmation of faith" announcement, concealing from its readers the fact that we, too, have applauded that company's decision to increase production but have condemned as hypocrisy and bunk its efforts to make it appear as if its decision to step up production was motivated by a continuing faith in the future of the business. The record, as we have stated, clearly shows that Paramount displayed little faith in the industry's future during the past several years, as evidenced by its policy of curtailed production, as well as its unsuccessful efforts to promote Telemeter, its pay-TV system.

That the Exhibitor has consistently concealed from its subscribers the truth about what we said is understandable; if its readers knew the truth, they would recognize the validity of our stand and would agree with it. Consequently, the Exhibitor's attacks against us would have been laughable to its readers who are not our subscribers. Moreover, the truth about our editorials would have exposed the Exhibitor's subserviency, and it would have ruined its role as Paramount's champion.

Exhibitor now states that it will participate in no more of these "time and space wasting" exchanges with us and, again "for the record," declares that our criticism of Paramount was more or less to be expected because over a period of years we seem "to have made a career out of 'banging Balaban.'" We plead guilty, not to "banging Balaban," for we do not indulge in personalities, but to frequently exposing and criticizing Paramount's policies. And

(Continued on back page)

**"The Inn of the Sixth Happiness" with
Ingrid Bergman, Curt Jurgens
and Robert Donat**

(20th Century-Fox, Dec.; time, 158 min.)

An outstanding dramatic entertainment, finely produced and beautifully photographed in CinemaScope and De Luxe color. Based on the life of Gladys Alyward, an obscure Englishwoman who dedicated herself to missionary work in China just prior to World War II, the story is of a type that is sure to have wide appeal, for it is a most effective blend of drama, humor, pathos and suspense, as well as some romantic interest. That it is a stirring and absorbing film is due chiefly to the superb performance of Ingrid Bergman in the central role. Her sensitive acting lends a genuine and endearing quality to the characterization, making thoroughly believable the determined manner in which she overcomes her rejection for missionary work, the patience and persistence with which she wins the confidence and respect of the natives, and the courage with which she leads 100 orphaned children to safety over dangerous, enemy-infested mountains, following the Japanese invasion of China. Other fine performances are turned in by Curt Jurgens, as a half-caste Eurasian officer who feels concern for Miss Bergman's welfare and eventually wins her love, and by the late Robert Donat, as a shrewd mandarin who at first considers her to be a meddling woman but who adopts Christianity himself after learning to admire her faith and courage. The closing scenes, where Miss Bergman and the children are greeted by cheering throngs as they approach the safety of a mission house after the dangerous mountain trek, will bring a lump to one's throat. The one criticism that can be made of this exceptional film is its excessive running time, which could stand some judicious cutting:—

Rejected as unqualified when she applies at an official London agency for missionary work in China, Ingrid accepts employment as a parlor maid and, by skimping and saving, accumulates enough money to travel to China on her own via the Trans-Siberia Railway. She manages to overcome some difficulties with Soviet military officials and eventually arrives at her destination, a remote, fortified mountain town called Yangcheng. There, she is welcomed by Athene Seyler, an elderly missionary, who was sorely in need of help to reconvert an old house into an inn for transient mule drivers. Ingrid eagerly devotes herself to the work and slowly wins the confidence and respect of the villagers, who first look upon her as a "foreign devil." Tragedy strikes when Miss Seyler is killed accidentally. Jurgens, an officer in the Chinese Army, urges Ingrid to give up the inn and return to England, but she determines to carry on the missionary work. Donat, to put an end to what he considered her meddling, appoints her to the hazardous job of foot inspector to enforce a new law prohibiting the ancient custom of binding the feet of small girls. She handles this job with great success, and later, when she uses her influence to quell a prison riot, Donat's admiration for her courage knows no bounds. In the events that follow, Ingrid adopts several orphaned children and a romance springs up between her and Jurgens. Tragedy strikes again when the Japanese invade China and their planes bomb the town. While Jurgens leaves to re-join his troops, Ingrid, saddled with 100 orphaned children who had sought refuge in her inn, decides to lead them over dangerous mountain terrain to the safety of a distant mission orphanage. Many hardships are endured by the children during the three-week trek because of little food and insufficient clothing, as well as the danger from enemy patrols, but Ingrid manages to sustain their courage and leads them exhausted but happy to their destination. She then prepares to return north to continue her work and to re-join Jurgens.

It was produced by Buddy Adler and directed by Mark Robson from a screenplay by Isobel Lennart, based on the novel, "The Small Woman," by Alan Burgess.

Family.

**"Tom Thumb" with Russ Tamblyn,
Alan Young and June Thorburn**

(MGM, December; time, 98 min.)

Based on the Grimm Brothers' fairy tale classic, and photographed in Technicolor, "Tom Thumb" is an ideal fantasy entertainment for children and should prove to be enchanting for their elders. Its story of the tiny adventurer, who is depicted as being only five inches tall, is presented with live players and animated Puppatoons, and it offers some remarkable trick camera effects that ingeniously blend the live action and animation, and that make the miniature proportions of the fabled hero seem realistic. Russ Tamblyn is most versatile as "Tom Thumb," and, aside from his humorous adventures, the scenes in which the Puppatoons, as nursery toys, come to life in his presence and sing and dance with him, are thoroughly delightful. Amusing characterizations are turned in by Alan Young, as a lazy village piper, and by Terry-Thomas and Peter Sellers as two rascally villains who use the unwitting little hero to rob the village treasury. Amusing also are several new Puppatoon characters created for the picture, including the Yawning Man, Jack-the-Jumper, Gingerbread Jam, the dancing Thumbella and Con-Fu-Shon, a philosophical Chinaman. The color photography is tops:—

When Bernard Miles, a woodsman, obeys her wish to spare a tree, June Thorburn, a forest queen who appears and disappears at will, sees to it that Tom Thumb (Russ Tamblyn) is sent to him and Jessie Matthews, his wife, as their long-hoped-for son. Tom's new parents are delighted with him, and he becomes a good friend of Young, the village piper, whose idle habits hindered his romance with the forest queen. Tom accompanies Young to a carnival where he gets into numerous difficulties, climaxed when he is dragged skyward by a toy balloon. He is rescued by Terry-Thomas and Sellers, a pair of villains, who trick him into helping them rob the village treasure vault. As Tom leaves them, they give him one of the gold pieces, which he later drops accidentally into some dough prepared by his mother. The authorities, searching for the thieves, discover the tell-tale coin and arrest Tom's parents as the culprits. Tom enlists Young's aid to capture the true villains and tracks them to a deserted castle, but they prove no match for the rascals. As they flee, however, Tom manages to conceal himself in the ear of their horse, who follows his whispered instructions and gallops toward the village. There, just as Tom's parents are about to be whipped publicly, the horse gallops in and ingloriously dumps the crooks and their loot at the villagers' feet. It ends with a joyous celebration in which the forest queen turns into a mortal and marries Young, while Tom finds a sweetheart in a little nursery doll, who springs to life when he kisses her.

It was produced and directed by George Pal from a screenplay by Ladislav Fodor.

Family.

**"Unwed Mother" with Norma Moore and
Robert Vaughn**

(Allied Artists, Nov. 20; time, 74 min.)

As the title indicates, "Unwed Mother" deals mostly with an illicit romance and the resulting heartaches suffered by an unmarried girl. It is not a pleasant story, and for the most part it is not too convincing, but it has some human interest situations and should get by as a supporting feature with indiscriminating movie-goers who are not too concerned about story values. Being a sex picture, it naturally lends itself to exploitation and for that reason should make a suitable companion feature to "Joy Ride" (reviewed in our October 11 issue), with which it is being paired by Allied Artists. The direction and acting are passable and the photography good:—

Norma Moore and Claire Careton, her widowed mother, leave a small California town and go to Los Angeles, where Norma obtains work in a department store. There she meets Robert Vaughn, a four-flushing co-worker, who poses as the son of a wealthy family and claims that he took the job to

be on his own. He sweeps Norma off her feet and, being continually short of cash, induces her to lend him money. Through a department head, whom he had jilted for Norma, both lose their jobs. Desperate to hold his love, Norma agrees to be his accomplice in the holdup of a theatre cashier. The attempt fails and both are arrested. Norma is probationed for five years while Vaughn is given a jail sentence. Norma soon learns that she is to become a mother. Ken Lynch, the probation officer, offers to lighten Vaughn's jail sentence if he should agree to marry Norma. When she learns about the deal, Norma refuses to marry him under any conditions and runs away. Through Billie Bird, a honky-tonk stripper, she obtains the name of a doctor to perform an abortion on her, but realizing the enormity of the deed, she runs away again. Ashamed to return to her mother, she enters a home for unwed mothers and signs adoption papers reluctantly. Her baby is born and, on the day of the adoption, she becomes hysterical when she sees the foster parents take her baby away. She gives chase in another car, overtakes the foster parents and pleads for the return of her child. The minister who had helped her overtake the car, brings Norma and her baby to his home and, with his wife's consent, offers to take care of them, remarking that they would make better grandparents than parents.

It was produced by Joseph Justman and directed by Walter A. Doniger from a screenplay by Anson Bond and Alden Nash, based on a story by Mr. Bond.

Adult fare.

"The 7th Voyage of Sinbad" with Kerwin Mathews and Kathryn Grant

(Columbia, December; time, 89 min.)

Excitement, thrills and action galore are offered in this fantastic adventure film, which should go over in a big way with children and at the same time amuse older picturegoers who will accept it for what it is. Photographed in Technicolor, it is a sort of "Arabian Nights" tale about the adventures of Sinbad the Sailor, who becomes involved with a vicious magician and with different types of grotesque monsters on a remote island while trying to bring back to normal stature his sweetheart, who had been shrunk to a three-inch size by the vengeful magician. The monsters, which are animated and which are depicted as towering over the human beings through a trick photography process called Dynamation, include a giant one-eyed cyclops, a vulture who can grasp several men in one claw, a huge dragon who spits fire, and a live, death-dealing human skeleton. Sinbad's hair-raising encounters with these creatures no doubt will thrill the kids but some of the scenes may prove to be too terrifying for very young children. As can be expected in a picture of this kind, the acting is flamboyant, but it is in keeping with the incredible and turbulent events. The color photography is excellent.

Briefly, the highly eventful story has Kerwin Mathews, as Sinbad, a Baghdad prince, returning to Persia with Kathryn Grant, a princess from another country, whom he planned to wed. Stopping at Colossa Island for fresh supplies of water, Mathews and his crew are astonished to see a giant cyclops pursuing Torin Thatcher, a magician. They manage to rescue him, but in the process he drops a magic lamp, which could bring forth a young Genie (Richard Eyer) who obeyed his commands. Thatcher offers Mathews untold riches to return to the island and help him regain the lamp, which had been picked up by the cyclops, but Mathews declines. In revenge, Thatcher uses his magic powers to reduce Kathryn to the size of a man's hand and compels Mathews to organize an expedition to go back to the island, the only place where he could concoct a magic brew that would restore her to normal size. En route, Mathews quells a mutiny staged by cutthroats in the crew. Upon reaching the island, Mathews leaves some crew members to man a giant crossbow and arrow while he and the others venture into the interior. They are soon attacked, first by the cyclops and then by the vulture, but Mathews manages to survive the attacks and gains possession of the

magic lamp. Meanwhile Thatcher had managed to steal from Mathews a jewel box containing the princess and had taken her to his underground castle. Mathews summons the Genie, who guides him to the castle and past a fire-spitting dragon. There, Mathews forces Thatcher to restore Kathryn to normal size, but before he can escape with her the magician utilizes a live skeleton and the dragon to stop them. In the battle that follows, Mathews subdues the skeleton, the dragon kills the magician and is in turn killed by the giant arrow. It ends with the lovers heading back to Persia, accompanied by the Genie, who had been liberated from the lamp.

It was produced by Charles H. Schneer and directed by Nathan Juran from a screenplay by Kenneth Kolb.

Family.

"Auntie Mame" with Rosalind Russell

(Warner Bros., Dec. 27; time, 143 min.)

"Auntie Mame" ought to go over extremely well with all types of audiences, for it is a fast and furious comedy, with a glamorous background and considerable deep human appeal. Based on the highly successful stage play of the same title, the story, which is episodic, is a highly amusing and frequently hilarious account of the life, adventures and escapades of a sophisticated, fun-loving, warm-hearted woman, and of the odd assortment of characters who come into her life. Rosalind Russell, who scored a huge success in the stage play, repeats her wonderful performance as the uninhibited heroine in this screen version. She fits the role so ideally that it is difficult to imagine any one else in the part. And it seems as if the supporting players, stimulated by the dynamic pace set by Miss Russell, had a fine time playing their roles. Each does his or her best to make the picture a memorable experience. Although the accent is on comedy, there are numerous heart-tugging situations in the relationship between Miss Russell and her nephew, who is placed under her guardianship after being orphaned at the age of ten. The photography, in Technirama and Technicolor, is a treat to the eye:—

Following the death of his ultra-conservative father, 10-year-old Jan Handzlik, accompanied by Connie Gilchrist, his governess, goes to New York to live with Rosalind, his aunt and closest relative, who was a gay party-giver with numerous eccentric friends. Fred Clark, the boy's official trustee, is pleased when Rosalind agrees to send him to a conservative school, but months later, when he finds the youngster romping at a progressive school, he angrily switches him to a boy's academy in Connecticut. Wiped out by the 1929 stock crash, Rosalind takes a pre-Christmas job as a salesgirl in Macy's only to lose the position because of inefficiency, but it helps her to meet up with Forrest Tucker, a rich Southern gentleman, whom she snags as a husband after vacationing at his Georgia plantation. Their happy marriage comes to an end some years later when Tucker loses his balance from an insecure ledge of the Matterhorn while taking a snapshot of Rosalind. Returning home from Europe, the saddened Rosalind finds a new project awaiting her, for her nephew, now a college student (Roger Smith) had hired Peggy Cass and Robin Hughes to help her write an autobiography, which Patrick Knowles, a loyal friend, had promised to publish. This proves to be a wonderful occupational therapy for Rosalind. A problem arises, however, when her nephew arrives home from college with Joanna Barnes, a beautiful but dumb girl, and announces plans to marry her. Realizing that the match will not be a good one, Rosalind arranges a party for Joanna and her parents and tactfully exposes them as bigots. As a result, they step out of the nephew's life, much to his own relief, particularly since Rosalind had engaged Pippa Scott, a beautiful new secretary. The nephew marries her, and years later, when they visit Rosalind with their 10-year-old son, history is about to repeat itself as she eyes the boy and prepares to use her influence on him.

It was directed by Morton DaCosta from a screenplay by Betty Comden and Adolph Green, based on the novel by Patrick Dennis. No producer credit is given. Family.

PROGRESS MADE ON ACE AGENDA

(Continued from front page)

N. C., Ernest Stelling; Chicago, Ill., Jack Kirsch, James Coston, Dave Wallerstein; Cincinnati, Ohio, Herman Hunt, Wesley Huss; Oklahoma City, Okla., Henry Griffing, Morris Lowenstein; Pittsburgh, Pa., Harry Hendel, Moe Silver; Salt Lake City, Utah, Sam Gillette; Cleveland, Ohio, Marshall Fine, Jack Armstrong; Dallas, Texas, Bob O'Donnell, Julius Gordon; Denver, Colo., Robert Selig, Neal Baesley; Des Moines, Ia., Myron Blank, Leo Wolcott; Detroit, Mich., Milton London, Louis Wisper, Irving Goldberg; Indianapolis, Ind., Marc Wolf, Richard Lochry; Jacksonville, Fla., Horace Denning, Louis J. Finske, Mitchell Wolfson; Omaha, Nebr., Myron Blank, Leo Wolcott, Bob Livingstone; Portland, Ore., A. W. Adamson; San Francisco, Calif., Abe Blumenfeld, Roy Cooper; Kansas City, Mo., Dick Orear, Beverly Miller; Los Angeles, Calif., Harry Arthur, Spencer Leve; Memphis, Tenn., M. A. Lightman; Milwaukee, Wis., J. B. Schuyler, Ben Marcus; Minneapolis, Minn., Frank Mantzke, Harold Field; New Haven, Conn., Morris Bailey, George Wilkinson; New Orleans, La., Henry Plitt, Abe Berenson; New York, N. Y., Sol Strausberg, Walter Reade, Sidney Stern; Philadelphia, Pa., William Golden, Jay Emanuel, Frank Damis; St. Louis, Mo., Thomas James, Edward Arthur; Washington, D.C., Orville Crouch, Marvin Goldman, Elmer Nolte, Jr.

In a statement issued to the press following the meeting, Fabian stressed that never in his experience with industry gatherings has he met such complete devotion and dedication as was evidenced by the spirit of accommodation and cooperation that prevailed throughout the meeting. He added that the Executive Committee wants to make it clear to all exhibitors that the present "crash" program is necessarily incomplete, and that it will be amplified and modified as suggestions and solutions are worked out with the cooperation of all interested exhibitors.

The statement further declared that "it is expected that the organization of ACE with its method of rapidly mobilizing exhibitor opinion will in a short time achieve nationwide unity to a degree never before possible."

The zeal with which the Executive Committee is working out a proposed program for the achievement of a united exhibitor front through ACE is indeed encouraging, and the leaders who are serving on this committee certainly warrant the full cooperation of every exhibitor in the country.

Whether or not you belong to an exhibitor organization, the Executive Committee wants to hear from you if you have a helpful suggestion concerning the program to be considered. Make your thoughts known at once if you want exhibition's representatives to be fully prepared in the forthcoming roundtable conference with production-distribution.

THE LONG ARM OF COINCIDENCE

(Continued from front page)

that we have had a sound basis for doing so is supported by the fact that throughout the years and up to the present time, Paramount consistently has been named at exhibitor conventions as the toughest and most ruthless film company.

What gives us a laugh, however, is the *Exhibitor's* woeeful attempt to squirm out of our disclosure that in the first nine months of 1958, according to its own published figures, its circulation has dropped by more than 2,000 subscribers. This is what it said:

"Space does not permit a lesson in arithmetic, but most people know that in running averages you must be averaging the same thing. And that in comparing totals you must be comparing the same thing. Motion Picture Exhibitor is a member of the Audit Bureau of Circulations and submits to their annual audits. We are content to rest on such audits rather than on the if-figures of some editorial 'brain' who obviously doesn't understand them."

If any one can interpret what the above mumbo-jumbo means, we would appreciate an explanation. Meanwhile, we are content to rest on the *Exhibitor's* own published figures, which show that it had a total paid subscription circulation of 15,654 as of December 31, 1957, and that this number

had dwindled to 13,634 as of October 1, 1958. If these figures are inaccurate, dishonest or twisted, the *Exhibitor* can point to no one but itself.

The one area of agreement we can find with the *Exhibitor* is that it is a waste of time and space to continue these editorial exchanges. We enjoy a good editorial scrap, for we think that it can be stimulating, not only for the writers who engage in it but also those who follow the debate. But, at the risk of appearing egotistic, we regret to say that an editorial fight with the *Exhibitor* is no contest, for we insist upon sticking to the facts while they persist in resorting to gobbledygook that nobody but itself understands.

Here, then, is our final word (we hope) in reply to the *Exhibitor's* statement that it stands on its record of calling "a spade a spade without fear or favor, and without pitching 'curves' for anyone."

We have challenged the *Exhibitor* (1) to name the persons or parties for whom we allegedly pitch "curves"; (2) to name the "prominent distributor" who allegedly is "a very generous subscriber" to our publication; (3) to cite the extent of his alleged generosity; and (4) to prove that he or any other subscriber ever has influenced our opinions because of subscription support. The *Exhibitor* has made these claims about us, but since it is calling a halt to our editorial exchanges without taking up any of our challenges, it should become apparent to all that it is the lying, irresponsible sheet we claim it to be.

In our November 8 editorial, we charged the *Exhibitor* with an out-and-out lie for stating that we attacked Paramount on "if-prices that might be charged for if-pictures." Any self-respecting trade paper would have jumped down our editorial throat to refute such a drastic charge, but the *Exhibitor*, unable to do so, shamelessly accepts that dubious label.

We could go on citing other instances of editorial cowardice and dishonesty on the part of the *Exhibitor*, but perhaps the best way to explain the possible reason for its attitude is to cite several "coincidental" events prior to its attack on us, as well as some factual statistics:

On October 6, Martin Davis, Paramount's executive assistant director of publicity and advertising, telephoned our office in regard to our October 4 editorial, which criticized his company's "affirmation of faith" announcement. He obviously was not pleased with our comments and requested equal space to reply. We assured him that such space would be made available to Paramount.

We waited in vain for a letter from either Davis or some other top Paramount executive. What did happen, however, was the publication of the *Exhibitor's* October 15 editorial in which that paper attacked our reputation for daring to be critical of Paramount. Meanwhile, on October 8, the *Exhibitor's* publisher attended in Philadelphia one of the many luncheons arranged by Paramount to bring its message of "faith and optimism" to theatremen everywhere. There, one week before the *Exhibitor's* editorial was printed, its publisher arose and read it to Paramount's assembled guests.

We will leave it to our readers to decide whether or not the long arm of coincidence stretched from New York to Philadelphia.

And now for some factual statistics, with which we will compare totals that are comparing the same things:

In the five weeks preceding its initial October 15 editorial attack upon us, the *Exhibitor* received from Paramount a total of only 3 pages of advertising. In the five weeks following its October 15 editorial, it received from Paramount a total of 11 pages of advertising. That these 11 pages of advertising within a five-week period is far above normal is evidenced by the fact that in the nineteen weeks prior to its October 15 editorial, *Exhibitor* received from Paramount a total of only 10 pages of advertising.

There is not much else we need say about this matter, except that it apparently has paid *Exhibitor* well to be subservient, even though it did so at a cost of self-respect and honor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XL

SATURDAY, DECEMBER 6, 1958

No. 49

ONE REASON WHY PEOPLE STAY AWAY FROM THE MOVIES

Those in the industry who are seeking ways and means of improving theatre attendance will do well to read and digest the following comments made by columnist J. C. Wynn in the December 1 issue of *Presbyterian Life*, the national magazine:

"The other night our family decided to take in a movie. We opened the newspaper to the theatre listings and searched and searched, but finally gave up. Our area has dozens of film houses within driving distance, but it was impossible that particular evening to find any offerings suitable for family viewing. What aggravated the situation was that this was the fourth time we had gone through this experience in recent months.

"Many of the available films were of excellent quality, but obviously unsuited for the children. The theme that figured prominently in several was adultery; and this the advertisements conspicuously featured. Sex angles were played up prominently in many of the newspaper ads, and provocative lines peppered the copy: 'Drama of Love, Lust, and Violence.'

"This column has done its share to decry the follies of censorship; and we don't really advocate family offerings of the Pa and Ma Kettle level. But we do know that if the motion picture industry is in earnest about recapturing some of its lost audience, it will have to design film fare for family groups, too.

"Such films will have to be different from *Peyton Place*, *Cat on a Hot Tin Roof*, *Never Love a Stranger*, *Onionhead*, *La Parisienne*, *Home Before Dark*, *Tunnel of Love*, and that so-called Biblical entry, *Adam and Eve*..

"The sobering fact is that wider latitude in the Motion Picture Code has brought on numerous pictures that boisterously treat the one-time delicate subject of sex. Even foreign films are feeling the pinch. Whereas it was the European titles that previously spelled sex at the box-office, their candor now runs second to the American type. It's not very encouraging to read the forthcoming production titles either. What with *Lolita* and *Some Came Running* among them, we can only assume that the situation may worsen.

"Do you want to know what we finally did? We stayed home, played a game, and made our own popcorn. That's what we did."

Mr. Wynn's comments make sense and the great majority of exhibitors no doubt will agree with him.

That there is a serious dearth of films that are suitable for the family is evidenced by the fact that Mr. Wynn, on four separate occasions within recent months, was unable to find a desirable picture for his family even though he lives within driving distance of dozens of theatres.

We fully agree with Mr. Wynn's statement that the "wider latitude in the Motion Picture Code has brought on numerous pictures that boisterously treat the one-time delicate subject of sex." When the Code was revised in December, 1956, the purpose was to give it greater flexibility in keeping with present-day standards, and to permit producers more leeway in the selection of subject matter. The revisions were concerned with the Code's policy provisions and not with its underlying moral principles, but it seems as if the greater latitude permitted the producers has resulted in a preponderance of adult films that play up the sex angle to extremes and a reduction in films that are suitable for the family.

HARRISON REPORTS does not say that the industry should produce only sexless pictures for children, nor does it disagree with the appropriateness of founding pictures on sex themes. Sex is part of our life and try as we may we cannot escape it. What this paper does condemn is the indelicate manner by which the sex element often is introduced in pictures. In some cases, it is dragged into a story in a fashion that borders on the vulgar.

There is a crying need for more pictures in which an appeal is directed to the family, and unless they are produced more and more people either will stay home like the Wynn family or seek diversion in places other than the movie theatres.

CREDIT WHERE CREDIT IS DUE

In its November 26 issue, *Motion Picture Exhibitor*, in an editorial comment about the formation of the American Congress of Exhibitors on November 14, states that "consciously or not," the organizing committee that chose the word "congress" as best describing their group effort were repeating the term "first used" by the *Exhibitor* in a November 12 editorial describing the forthcoming meeting. "Naturally," boasts the *Exhibitor*, "we are proud that the term stuck!"

In its November 24 issue, two days before the *Exhibitor's* comments were published, *Film Bulletin*, commenting on the same subject matter, pointed to its issue of October 31, 1955, in which it published an editorial titled "A Congress of Exhibition," and with justified pride quoted portions of the remarks contained therein. Briefly, this 1955 editorial pointed to the fact that the exhibition branch of the industry was not utilizing its potential strength because it was unhappily divided into different factions and that these factions, collectively, could make the weight of their importance felt through the formation of a "Congress of Exhibition," which would not intrude upon the autonomy of the individual organizations. Moreover, *Film Bulletin*, in that editorial, outlined

(Continued on back page)

**"Separate Tables" with Rita Hayworth,
Deborah Kerr, David Niven, Wendy Hiller
and Burt Lancaster**

(United Artists, December; time, 98 min.)

A very fine drama, sensitively directed and magnificently acted. The potent marquee value of the all-star cast should prove of considerable help at the box-office, but the cheerless story, which is adult in theme and treatment, and which is more or less a character study of several lonely, emotionally disturbed people who reside in a Victorian-like sea-side hotel in England, probably will appeal more to discriminating movie-goers than to the general run of audiences. The outstanding thing about the picture is the flawless acting, particularly the performances of Deborah Kerr and David Niven. Miss Kerr's portrayal of a shy, hesitant spinster, cowed by a domineering mother who preys upon her fears and inhibitions, is nothing short of superb. The same may be said of the deeply moving characterization turned in by Niven as a retired Army officer who covers up his inadequacies with false stories about his war record but who becomes a pitiful picture of helplessness and shame when he is exposed as a fraud and as a molester of women. Others who contribute exceptional portrayals include Rita Hayworth, as a beautiful but selfish woman who fears the thought of growing old and lonely; Burt Lancaster, as her divorced, frustrated husband, who cannot get her out of his mind; Wendy Hiller, as the reserved but understanding hotel proprietess who gives up her secret romance with Lancaster when Miss Hayworth comes back into his troubled life; and Gladys Cooper, as Miss Kerr's tyrannical mother. There are a number of strong dramatic situations, particularly in the closing scenes, where Miss Kerr, who loved Niven, defies her mother and joins the other hotel residents in subtly assuring Niven of her continued friendship and support in his honest and dignified effort to straighten out his personal failings. It is a conversation piece, with all the action staged at the hotel.

Briefly, the film offers two integrated stories. One is a concerned with the undeclared love that exists between Miss Kerr and Niven, although her mother bitterly resents her friendship with him and runs him down at every opportunity. When a newspaper report discloses that Niven is a self-confessed molester of women in movie theatres and that he had been lying about his war exploits, Miss Kerr's mother makes capital of the situation and instigates a vote among the hotel guests to compel Niven to move. Niven, having decided to move, explains his weaknesses to both Miss Kerr and Miss Hiller, who urge him to remain at the hotel and to try and right his personal wrongs. He takes their advice and his courage wins the sympathetic understanding of all the guests except Miss Cooper, who orders her daughter to have nothing to do with him. But Miss Kerr, finally defying her domineering mother, intensifies her friendship with Niven. The other story concerns Lancaster, a temperamental, disenchanted writer, who had been hurt deeply in an unsuccessful marriage to Miss Hayworth and who wanted to wed Miss Hiller, who loved him devotedly. Bitter memories return to Lancaster when Miss Hayworth stops at the hotel for an indefinite stay and utilizes her physical appeal to win back his love. After several violent emotional exchanges between them, both reveal themselves as psychologically unable to get along with or without each other and decide to make a sincere effort to find

new happiness together. In reaching this decision he is helped by the self-sacrificing Miss Hiller, who realizes that his heart belongs to his former wife.

It was produced by Harold Hecht and directed by Delbert Mann from a screenplay by Terence Rattigan and John Gay, based on a play by Mr. Rattigan.

Adult fare.

**"Machete" with Mari Blanchard
and Albert Dekker**

(United Artists, December; time, 75 min.)

The novelty of the Puerto Rican sugar-cane plantation background, and a raging fire that endangers lives and kills the unfaithful heroine, ought to make this melodrama acceptable to indiscriminating audiences on the lower half of a double bill. It is not a pleasant story, however, for it centers around the hate and distrust created on the plantation when a sultry blonde bride two-times her elderly husband and lures the muscular foreman into a romantic entanglement. Mari Blanchard looks and acts sexy as the erring bride, inviting trouble by the manner in which she tantalizes Albert Dekker, her husband. There is no comedy relief. The photography is fine:—

After years of bachelorhood, Dekker, owner of a sugar-cane plantation in Puerto Rico, returns home from a visit to the United States, accompanied by Mari, his young and beautiful bride. She finds Carlos Rivas, the plantation foreman, attractive and makes a play for him. This pleases Lee Van Cleef, Dekker's cousin, who was seeking ways and means by which he could inherit Dekker's vast estate. He informs Dekker of the clandestine meetings between Mari and Rivas and convinces him that she is unfaithful. To expedite matters for his own benefit, Van Cleef sets fire to the sugar field and traps both Dekker and Mari in the flames. Rivas rushes to Dekker's rescue but both are too exhausted to help Mari, who dies in the conflagration. With Mari's death, life on the plantation returns to its former orderly existence.

It was produced and directed by Kurt Neumann, who collaborated on the screenplay with Carroll Young. Adult fare.

**"Intent to Kill" with Richard Todd,
Betsy Drake and Herbert Lom**

(20th Century-Fox, rel. date not set; time, 89 min.)

A fairly tense British-made melodrama, but it does not rise above the level of program fare. Most of the action takes place in a Montreal hospital and centers around a plot to assassinate the dictator of a South American Republic who had come there secretly for a delicate brain operation. There is nothing unusual about the story, which is padded considerably with the domestic problems of Richard Todd, a dedicated young doctor who foils the assassination plot, and with the affair carried on by the dictator's unfaithful wife with his Canadian Ambassador, unaware that her lover was playing a key role in the murder plot against her husband. There is some suspense in the events leading up to the attempted murder but the action does not become exciting until the closing reels, where the would-be killers are trapped and wiped out in a violent fight that takes place in the hospital corridors. The direction and acting are adequate, and the black-and-white CinemaScope photography good:

Accompanied by Lista Gastoni, his attractive wife, Herbert Lom, head of a South American Republic, arrives in Montreal incognito for a delicate brain operation. Awaiting his arrival are Warren Stevens,

John Crawford and Peter Arne, a discredited doctor, who had been hired by a rival political faction to murder Lom in his hospital bed. Carlo Justini, Lom's treacherous Canadian Ambassador, keeps the killers advised and at the same time makes a play for Lista, who had once been his girl-friend. Meanwhile Todd and Alexander Knox, the hospital chief, successfully operate on Lom. Todd finds himself faced with a domestic problem when Catherine Boyle, his philandering wife, insists that he accept a more lucrative job in a London hospital. To force him to accept the post, she threatens to falsely tell Knox that he (Todd) was having an affair with Betsy Drake, an interne. Shortly thereafter, Lom, for security reasons, asks to be moved to another hospital room. This switch results in another patient being murdered by the hired killers. Todd performs an autopsy on the dead man and discovers that air had been pumped into his veins. Suspecting that Lom had been the intended victim, Todd and Knox notify the authorities and a special police guard is set up to guard the dictator. In due time the killers decide to make another attempt on Lom's life and momentarily gain the upper hand on both Todd and a detective, but all three are wiped out after a violent gun battle. It ends with Lista realizing her love for Lom after learning the true character of her lover, and with Todd and Betsy looking forward to marriage after his divorce from Catherine, whose efforts to blackmail them had boomeranged.

It was produced by Adrian D. Worker and directed by Jack Cardiff from a screenplay by Jimmy Sangster, based on the novel by Michael Bryan.

Adult fare.

"House on Haunted Hill" with Vincent Price, Carol Ohmart and Richard Long

(Allied Artists, Jan. 25; time, 75 min.)

There long has been an absence of ghost stories from the screen and this one should be welcomed by exhibitors who can use such fare because it is a very good picture of its kind. Centering around a group of people who agree to spend the night in a 100-year-old haunted house, the action is of a type that will send chills up and down the movie-goer's spine, for all kinds of gimmicks have been employed to shock the audience, such as ghost-like characters who wander in and out of the eerie rooms; hands that reach out from the darkness and grab a character's neck; a walking skeleton; and vat of acid that burns off the flesh from human bodies, leaving only the bones. The action is designed to terrify and it succeeds in doing so, but there are good touches of humor here and there to relieve the tension. The direction and acting are effective, and the photography very good:—

In order that Carol Ohmart, his wife, may give a "haunted house party," Vincent Price rents for one night a ghost-infested home owned by Elisha Cook. Price, to recruit guests, offers \$10,000 to those who will spend the night there, with the money to go to their heirs if they fail to survive the experience. The guests, unknown to each other, include Richard Long, a test pilot; Julie Mitchum, a newspaper woman; Alan Marshal, a psychiatrist; Carolyn Craig, a pretty girl in need of money; and Cook. Strange things start happening at the party when a huge chandelier nearly falls on Carolyn. She is saved by Long and a romance develops between them. Carol, who did not want to attend the party, quarrels with Price about her refusal to give him a divorce. As the guests explore the home by candle-light, they discover the vat of acid

in the wine cellar. In the events that follow, Carol spreads suspicion about Price being a murderer. Meanwhile Price supplies each guest with a revolver and tells them to go to their rooms. A sudden scream causes Marshal to rush to Carol's room where he finds her hanging and saves her. Price contends that she had attempted to commit suicide but Marshal charges that he had tried to kill her. Later, in the wine cellar, Carolyn shoots Price as he accosts her, unaware that she was firing blanks. He feigns death and pretends to fall into the vat. He then lifts a skeleton out of the acid and the fright causes Carol and Marshal, who were secret lovers and who had engineered Carolyn's "shooting" of Price, to fall to their deaths in the vat.

It was produced and directed by William Castle from a screenplay by Robb White.

Unobjectionable for those who can stand shocks.

"The Lost Missile" with Robert Loggia and Ellen Parker

(United Artists, December; time, 70 min.)

Movie-goers who are not concerned with logic or with the fact that a story leaves much to be explained should get pretty good satisfaction from this science-fiction program melodrama. The story centers around the terror that strikes the world in general and the United States and Canada in particular when a giant radioactive missile, presumably from somewhere in outer space, whirls into orbit around the earth, five miles high, cutting a ten-mile wide swath of death and destruction with its searing radiation. Given a documentary-like treatment, the action is packed with considerable tension because all efforts to demolish the earth-destroying weapon fail, and because it heads directly for New York City, where the people panic in the rush for safety. The manner in which the missile is finally destroyed is highly melodramatic and hardly believable. Expert use has been made of library clips to make the action realistic:—

Traveling at 5,000 miles per hour, a renegade radioactive missile whirls around the earth destroying everything in its path with its intense heat. Scientists throughout the world realize that, given time, it will scorch all life from the face of the globe. All efforts to demolish the missile prove unavailing, and millions of people in the New York metropolitan area become panic-stricken when it becomes known that the missile will pass over the city within a few hours. At an atomic laboratory in nearby Long Island, Robert Loggia, a young scientist, figures out that a hydrogen warhead attached to a Nike missile could destroy the renegade missile before it reaches New York. Loggia's superiors authorize him to make the effort and, aided by Ellen Parker, his fiancée and a co-scientist, he works rapidly against time to prepare the warhead. He then speeds in a jeep to the launching site with only 15 minutes to spare. En route, he is stopped by a gang of juvenile delinquents who ignore his warning and open the warhead's container, exposing themselves to the deadly radiation. They die within a matter of minutes. Aware that it meant certain death, Loggia manages to get the exposed warhead into firing position and dies immediately after it is launched. His sacrifice is not in vain, however, for the Nike hits the target, destroying the renegade missile only 140 miles from New York.

It was produced by Lee Gordon and directed by Lester William Berke from a screenplay by John McPartland and Jerome Bixby, based on a story by the director. Family.

a "rough blueprint" of the composition of such an organization, its functions and its aims, all of which is remarkably similar to the steps thus far taken by ACE.

Credit for not only the name "congress" but also the idea of a single organization of exhibitor associations definitely belongs to the *Film Bulletin*, which first suggested it more than three years ago.

Motion Picture Exhibitor's sly effort to appropriate the credit for the name is a further indication of that trade paper's lack of integrity.

ACE ADDS AREA CHAIRMEN

The Executive Committee of the American Congress of Exhibitors has added 26 additional exhibitors to its organization of Exchange Area Chairmen. All become members of the Committee of 26, which will meet at the Hotel Astor in New York on December 12 to receive the report of the Executive Committee concerning the agenda and organization set-up. The list follows:

Pittsburgh, Harry Hendel; *Allied Motion Picture Theatres of Western Pennsylvania*; *Baltimore*, C. Elmer Nolte, Jr.; *Allied Theatre Owners of Maryland*; *New Orleans*, Abe Berenson; *Allied Theatre Owners of the Gulf States*; *Norwood, Ohio*, Herman Hunt; *Bowling Green, Ohio*, Jack Armstrong; *Oklahoma City*, Morris Lowenstein; *Batavia, N. Y.*, Andrew Gibson; *Columbia, Ga.*, C. L. Patrick; *Birmingham, Ala.*, R. M. Kennedy; *Charlotte N. C.*, H. F. Kincey; *Frankfort, Ky.*, Gene Lutes; *New York, N. Y.*, Gerald Shea; *Spyros Skouras, Jr.*, Wilbur Snaper; *Santa Fe, N. M.*, Nathan Greer; *Detroit, Mich.*, Harold Brown; *Fort Smith, Ark.*, J. Fred Brown; *Memphis, Tenn.*, Robert Hosse; *Devon, Pa.*, V. C. Smith; *Scranton, Pa.*, Tom Friday; *Greensburg, Pa.*, Ted Manos; *Spokane, Wash.*, J. J. Rosenfield; *Portland, Ore.*, Al Forman; *Mertopolis, Ill.*, Edward Clark; *Salt Lake City, U.*, George Aurelius; *Richmond, Va.*, Morton Thalheimer.

FUNDS NEEDED TO CONTINUE FIGHT AGAINST PAY-TV

The Theatre Owners of America is soliciting funds from its membership and from other exhibitors in a continuation of the fight to ban Pay-TV in all its forms.

Marcus Cohn, of Cohn & Marks, Washington, D. C., has been retained by the organization as attorney to prepare the case for the exhibitors. Congressional hearings are scheduled to be held in January and TOA's TV Committee is preparing a nationwide grass roots campaign to induce Congress to pass legislation that will outlaw toll television.

The schedule for contributions is as follows:

4-Wall Theatres: Up to 500 seats, \$5.00; up to 750 seats, \$10.00; up to 1,000 seats, \$15.00; up to 2,500 seats, \$20.00; over 2,500 seats, \$25.00.

Drive-In Theatres: Up to 300 cars, \$5.00; up to 500 cars, \$10.00; up to 600 cars, \$15.00; over 600 cars, \$25.00.

It should not be necessary to urge any exhibitor to contribute to this campaign fund, for the future of his business may well depend on keeping Pay-TV out of the homes.

Contributions should be mailed to Philip F. Harling, Treasurer, Anti-Pay-TV Campaign Fund, 1585 Broadway, New York 36, N. Y.

"Lonelyhearts" with Montgomery Clift, Robert Ryan, Myrna Loy and Dolores Hart (United Artists, Jan.; time, 108 min.)

Dore Schary has fashioned an absorbing and provocative adult drama in "Lonelyhearts," his first independent production, which is marked by an outstanding performance by Montgomery Clift in the central role as an idealistic newspaperman. Dealing with Clift being assigned to do the "advice to the lovelorn" column when he gets a job on a midwest newspaper, the story revolves around the conflict that arises between Clift, who feels genuine sympathy for the tormented people who write in for advice, and Robert Ryan, his cynical, embittered managing editor, who considers them as fakers. How Ryan's cynicism is upheld when Clift has a shattering emotional experience with a tortured housewife who proves to be a sex-starved slut is unfolded in strong dramatic terms. Ryan is excellent in his unsympathetic role, and a most sensitive portrait is turned in by Myrna Loy, as his wife, who suffers his continuous abuse because she had once been unfaithful to him ten years previously. Dolores Hart, as Clift's fiancée, is appealing. All in all, it is a most impressive dramatic entertainment, one that should satisfy the general run of mature audiences and at the same time provide food for thought to those who enjoy a literate script:—

Clift, a quiet but ambitious reporter, is given a job by Ryan, an embittered man who had no faith in human nature but who is amused by the young man's enthusiasm and high principles. When Clift reports for work, Ryan deliberately assigns him to write a "lonelyhearts" column and instructs him to use mumbo-jumbo and easy answers for the troubled people who write in because "they are all fakers anyway." Clift, however, sees the letter-writers as unhappy, tormented souls who need sympathetic answers to their problems. This attitude puts him in constant conflict with Ryan who, to prove his point, goads Clift into agreeing to personally interview any one of the letter-writers so that he can judge their fakery for himself. At random, Ryan selects Maureen Stapleton, who had written in complainingly about her neglectful, alcoholic husband. Clift arranges a conference meeting with her in his apartment. The pity and sympathy she arouses in him quickly turns to passion when she makes the proper approach and seduces him. When he takes her home and she makes it clear that she now expects to see him frequently, he discovers to his horror that her story of an incapacitated and unloving husband was a fraud to evoke sympathy and that she got from him precisely what she wanted. The experience makes him feel sordid and unclean, and he gets drunk because Ryan had proved that people are inherently evil. His shattered nerves disrupt his romance with Dolores, particularly after he confesses his affair with the housewife. Eventually, however, Dolores forgives him. Clift decides to leave town but first visits Ryan to tell him that he was right. There, in the newspaper office, Maureen's irate husband, who had learned of her infidelity, goes after Clift with a gun. Ryan risks his life and disarms the upset man. When Clift leaves to start a new life with Dolores elsewhere, a softened Ryan sets out to grant forgiveness to his own wife.

It was written and produced by Schary, who based the screenplay on the book by Nathaniel West. Vincent J. Donehue directed it. Adult fare.

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Vol. XL

SATURDAY, DECEMBER 13, 1958

No. 50

RUBE SHOR SPEAKS OUT

Under date of November 20, Rube Shor, the Cincinnati exhibitor leader and former president of National Allied, sent a letter to S. H. Fabian, head of the Stanley-Warner circuit, congratulating him on his selection as temporary chairman of the Executive Committee of the American Congress of Exhibitors, and expressing the hope that a united exhibitor front will be achieved through ACE. Shor assured Fabian that he will be a staunch supporter of any reasonable solution he may have for the exhibitors' problems.

Shor, however, asked Fabian for a clarification of his views on certain pertinent issues because of statements he (Fabian) made recently at the convention of the Theatre Owners of North and South Carolina, and at the November 14 meeting to organize ACE.

Pointing out that Fabian, in his Carolina speech, advocated the closing of some of the nation's theatres to attain a stronger exhibition industry, Shor stated that he was "somewhat puzzled" by this because Fabian's company, which has operated the Capitol Theatre in Cincinnati for Cinerama presentations, now proposes to operate it on a conventional film policy, thus adding an additional conventional movie house to the present downtown first-runs in that city.

"Since I operate the Keith Theatre in Cincinnati," said Shor, "naturally I am very interested to know whether you have in mind that the Keith Theatre will be forced to close when you open the Capitol with conventional pictures." If this is not the intention, added Shor, he would like Fabian to advise him how he believes the Keith Theatre will be able to keep its doors open when it will be caught between the buying power of the Stanley-Warner and RKO theatre circuits.

At the November 14 ACE meeting, Fabian, referring to Trueman Rembusch's statement about the "haves and have-nots" in exhibition today, said that he, as a so-called "have," is now in the same boat as the "have-nots." Requesting a clarification of this view, Shor had this to say to Fabian:

"You, of course, know that you have many theatres in your circuit, any one of which outgrosses Trueman Rembusch's entire circuit and you have little or no print problem. I also have theatres where I have no print problems and although my group of theatres is larger than Trueman's both Trueman and I together are not even in the same league with just a small portion of your circuit. What remedy do you propose to correct the existing situation which will permit the small theatre operator to exist, or do you believe it necessary to eliminate the small theatres and even some of the larger ones for the benefit of those that will remain?"

Taking note of a statement made by Fabian to the effect that it will be beneficial to have a grass-roots movement to do away with the industry decrees, Shor stated that such a movement would be contrary to the position taken by National Allied as indicated in its "white paper." Shor declared that the Allied position is supported by a very substantial grass-root movement now under way to compel the Department of Justice to enforce the decrees rather than permit them "to be ignored or 'interpreted' way down to nothing." To ask exhibitors to seek either elimination or modification of the decrees would be a complete reversal of the Allied position, added Shor, emphasizing that "lax enforcement of the decrees would result in greater harm and havoc to the exhibitors." Shor told Fabian that "a very persuasive and convincing argument would have to be made to me to cause me to change my mind, but I am ready to do so if you can prove to me that I have been wrong."

Concluding his letter, Shor had this to say:

"There is no doubt that human experience has taught that the strong do not need laws to protect them from the weak but the weak often need laws to protect them from the strong. Thus although in the past the interests of the small exhibitors and independents have been in many respects opposed by the interests of the large circuits, it would be a marvelous thing for the industry if these two groups could unite for the purpose of working out their problems for the benefit of the whole industry. I certainly hope that this is possible and with a man of experience such as you as the temporary chairman, if you have the will and unselfish desire to bring about mutually beneficial cooperation, there is much you can do. I should be greatly obliged to you for an answer to the various questions raised in this letter. This will enable me and a number of other Allied representatives to have a better understanding of the prospects of success of the new organization of which you are temporary chairman."

Having received no reply from Fabian, Shor sent copies of his letters to the trade press early this week.

In some industry quarters, Shor's letter probably will be looked upon as one that sounds a discordant note at a time when there is great need for harmony, mutual understanding and cooperation to achieve a unified exhibitor front through formation of the American Congress of Exhibitors. In this paper's opinion, however, Rube Shor is performing a service for exhibition by putting a spotlight on the issues he has raised, even though one involves his personal business.

This type of agitation, if it can be called that, is healthy and necessary when huge evils are to be

(Continued on back page)

**"The Buccaneer" with Yul Brynner,
Charlton Heston and Charles Boyer**

(Paramount, January; time, 121 min.)

This remake of "The Buccaneer," which was first produced by Cecil B. DeMille in 1938 with Fredric March in the lead, has been given lavish production values that are enhanced by the VistaVision and Technicolor photography. As an entertainment, it should give pretty good satisfaction to the indiscriminating action fans who like plenty of movement and excitement regardless of story values. But those who are even the least bit selective about their movie fare probably will find that the story, which is a highly fictional account of the doings of Jean Lafitte, the pirate leader, during the War of 1812 between the Americans and the British, is dramatically weak and has no worthwhile emotional appeal. Moreover, they probably will look upon the pirate brawls and the defeat of the British at the Battle of New Orleans as being more melodramatic than credible, for these sequences, as well as many of the other action scenes, have a "comic book," swashbuckling flavor. Even the romantic interest between the pirate leader and the Governor's daughter is unbelievable. Other drawbacks include the flamboyant acting and the pompous dialogue. Through clever editing and camera angles, different sequences, such as the Battle of New Orleans, appear to have many more extras than were actually employed. Paramount is putting a big exploitation campaign behind the picture and is playing up the name of DeMille to promote it even though he did not produce or direct it. His claimed connection with the picture is that of "supervisor," but the sly manner in which his name dominates the advertising may lead many to believe that he did produce and direct it:—

With the nation's capital burned by the British, General Andrew Jackson (Charlton Heston), with field headquarters near Mobile, learns that New Orleans is the enemy's next target. He begins to give thought to Jean Lafitte (Yul Brynner) and his buccaneers, who controlled the "back door" to New Orleans through their bayou headquarters at Barataria. Lafitte, who swore allegiance to no man, is in love with Inger Stevens, daughter of Louisiana's Governor (E. G. Marshall), but Inger is torn between her desire for respectability and her love for Lafitte. When a renegade pirate captain sacks and burns "The Corinthian" in defiance of Lafitte's injunction against attacking American ships, the pirate leader and Charles Boyer, his second-in-command, hang the offending captain but deal with him too late to save the "Corinthian's" passengers, among whom was Inger's sister. Claire Bloom, the hanged captain's daughter, vows vengeance on Lafitte, whom she long regarded with mixed feelings of love and hate. When advance British agents seek Lafitte's assistance, the buccaneer recognizes his duty and offers his aid to Inger's father, his avowed enemy. The Governor accepts the offer, but the New Orleans' defense council, turning on their new ally, instructs the soldiers to blow Lafitte's headquarters to bits and to jail his men. Lafitte confronts General Jackson and trades sorely needed guns and ammunition for the freedom of his men, who help to defeat the British in the decisive battle outside the city. Both Jackson and Lafitte are feted as heroes at a Victory Ball, but complications arise when Claire comes to the ball unwittingly dressed in a gown that had been owned by Inger's sister. This results in the discovery of the "Corinthian's" fate and Lafitte is seized for the crime. He accepts the responsibility and the angered guests demand that he be hung at once. But Jackson, remembering Lafitte's assistance, stops the hanging and gives him a one-hour start to get out of the country. Now aware that marriage with Inger would be impossible, he sets sail with his buccaneers and with the devoted Claire by his side.

It was produced by Henry Wilcoxon and directed by Anthony Quinn from a screenplay by Jesse L. Lasky, Jr. and Berenice Mosk, based on the 1938 screenplay by Harold Lamb, Edwin Justus Mayer and C. Gardner Sullivan, as adapted from "Lafitte the Pirate," by Lyle Saxon.

The brutality in the pirate brawls makes it questionable for children.

**"A Nice Little Bank that Should be Robbed"
with Tom Ewell, Mickey Rooney
and Mickey Shaughnessy**

(20th Century-Fox, Dec.; time, 87 min.)

Although it does not succeed in reaching hilarious heights, this comedy provokes enough chuckles to entertain one and should make a better-than-average supporting feature on the strength of the leading players' names. The story, which has been given a light treatment, has Mickey Rooney, Tom Ewell and Mickey Shaughnessy turning bank robbers because of their need of "easy money." How these three amateur crooks manage to rob two banks, despite their ineptness, is depicted in amusing fashion, but most of the events leading up to each of the robberies, including their experiences as owners of a race horse, are somewhat long drawn out and, at best, only mildly comical, for the gags are milked for more than they are worth. The black-and-white CinemaScope photography is fine:—

Ewell, a well-meaning, congenial garage owner, is constantly in debt because of his losses on "hot" horse tips provided by Rooney, a would-be horse trainer, and Shaughnessy, a combination bookie and taxicab driver. Lack of money prevents Ewell from marrying Dina Merrill, his patient sweetheart. To build up his bankroll, Ewell permits Rooney to talk him into joining him in a bank robbery. The holdup proves successful, despite their bungling, and they use the loot to purchase a thoroughbred race horse, which runs at terrific speed when fed with vitamin pills. Meanwhile Shaughnessy learns of their ill-gotten gains and blackmails them into making him a partner. The boys, keeping their horse's speed a secret, bet their full bankroll on him. He wins the race only to be disqualified on a foul. Broke again, they make plans for a second bank hold-up, which includes kidnapping elderly Madge Kennedy, who opened and closed the bank daily. Everything goes according to plan until the gentle Ewell insists upon being kind to the frightened Miss Kennedy. As a result, unforeseen complications arise, causing both Rooney and Shaughnessy to take to their heels, leaving Ewell stranded. Undaunted, the bungling Ewell proceeds with the robbery and succeeds in getting away with more than \$200,000 with the aid of an unwitting policeman. The police, however, track down Dina's car, which had been used in the holdup, and nab Ewell in her home. It all ends with Ewell, Rooney and Shaughnessy in jail, listening to a radio broadcast describe the winning of a big handicap race by the horse they once owned.

It was produced by Anthony Muto and directed by Henry Levin from a screenplay by Sydney Boehm, based on an article by Evan Wylie.

Family.

**"Hot Angel" with Edward Kemmer,
Jackie Loughery and Mason Alan Dinehart**

(Paramount, December; time, 73 min.)

Produced on a very modest budget and centering around juvenile hoodlums, this routine melodrama should get by as a supporting feature wherever pictures dealing with youthful delinquency still are acceptable. The story, which is concerned with the reformation of one of the teenaged boys, follows a familiar formula and contains few surprises. But it does offer several fairly exciting sequences that depict the young hoods' daredevil antics on speeding motorcycles. Additionally, there are some mild thrills in the several light airplane sequences that have been filmed against the rugged Grand Canyon background. The direction and acting meet the demands of the so-so script:—

Edward Kemmer, a commercial pilot, is offered a job by Lyle Talbot, who prospected for uranium in the Grand Canyon area with specially-equipped airplanes, sending out pilots and ground crews to stake his claims. Kemmer takes the job to be near Jackie Loughery, Talbot's attractive secretary, and to help her straighten out Mason Alan Dinehart, her teenaged brother, who was involved with a gang of young hoodlums. Talbot informs Kemmer that he had lost two of his claims to a syndicate and that he suspected

that his pilots had been bribed to reveal the claim sites. He and Kemmer set a trap to catch the culprits. Meanwhile Kemmer meets Dinehart's hoodlum friends, who were led by Zon Teller, whose father (Emory Parnell) owned the local airport. To win Dinehart's respect, Kemmer proves himself a match for the gang when they challenge him to join them in a wild and dangerous motorcycle ride. He then takes Dinehart up in a plane and talks him into taking flying lessons from him. Heather Ames, Teller's girl, breaks away from him in favor of Dinehart. The gang makes life miserable for the two youngsters and intensify their attacks when Dinehart refuses to give Teller information about Kemmer's prospecting flights. By this time Teller's father is revealed as the one who had been bribing Talbot's pilots. In the events that follow, Teller deliberately disables Kemmer's plane, causing him to crash in the Canyon, but Dinehart, flying solo for the first time, risks his life and rescues him. It ends with Teller and his father apprehended by the police as Dinehart and Kemmer fly back to safety and to Jackie's waiting arms.

It was written and produced by Stanley Kallis and directed by Joe Parker.

Hardly edifying for children.

"Night of the Blood Beast" with Michael Emmett

(*Amer. Int'l*, Aug. 6; time, 65 min.)

If science-fiction-horror melodramas still attract your patrons, this one, which is being paired with "She Gods of Shark Reef," reviewed elsewhere on these pages, should satisfy them. Like most pictures of its type, this one, too, has a fantastic story, which centers around an outer-space creature that takes over the mind and body of an Earthian and, without changing the man's outward appearance, uses his bloodstream to create more creatures like himself. Those who accept the story for what it is should find it fairly interesting, for the action is quite suspenseful on occasion. The cast is unknown, but this is of no importance since the picture's draw will depend on the exploitation put behind it. The photography is good:—

Michael Emmett, pilot of a rocket fired into space, makes a crash landing when it returns to earth. Doctors and scientists, failing to hear a heartbeat, pronounce him dead, but all are bewildered by the fact that his body continues to show signs of life. Unknown to all, a creature from outer space had managed to take over Emmett's mental processes, guiding every one of his movements without changing his appearance. Moreover, the creature had planted seedlings in Emmett's bloodstream so as to eventually produce additional monsters like himself. The creature kills one of the scientists and, through a form of osmosis, is able to assimilate the vital human organs and acquire a voice. The scientists decide that only fire can control or kill the creature. Emmett insists that the creature is friendly and, upon being assured that no harm will come to it, leads the scientists to its hiding place in a cave. There, the creature makes it clear that it was out to conquer the world to save it from self-destruction. Emmett, now realizing the truth, sacrifices his life to enable the scientists to destroy the creature with fire and explosives.

It was produced by Gene Corman and directed by Bernard L. Kowalski from a screenplay by Martin Varno.

Family, but questionable for little children.

"She Gods of Shark Reef" with Don Durant, Bill Cord and Lisa Montell

(*Amer. Int'l*, Aug. 6; time, 63 min.)

The value of this program picture lies chiefly in the eye-catching scenes of the Hawaiian Islands, which are enhanced by the fine Pathecolor photography, not to mention the shapely native girls who take part in the action. Centering around two brothers who are shipwrecked on a South Pacific island inhabited only by native women and who rescue a beautiful maiden from being sacrificed for breaking a tabu, the story is neither novel nor substantial, but it

has enough action and romance to get by with those who are not too fussy about their screen fare. The players mean nothing at the box-office, but their acting is passable. The picture is a suitable companion feature to "Night of the Blood Beast" (reviewed elsewhere in this issue), with which it is being packaged:—

Don Durant, a fugitive from justice, persuades Bill Cord, his brother, to help him escape from Hawaii. They set out in an outrigger canoe, but a severe storm wrecks the canoe and they find themselves shipwrecked on an island inhabited only by native women, who were employed by a company as divers for pearls. The women believe that their work is blessed by a stone god, located beneath the deep waters off-shore, on a reef infested by sharks. When calamities occur, they appease the god by sacrificing a young maiden, who is thrown to the sharks. The two brothers find happiness in the primitive tropical paradise. Durant, however, soon tires of it and wants to move on, but Cord, who had fallen in love with Lisa Montell, a beautiful native girl, wants to remain. When the island's queen decides to sacrifice Lisa to the god because she had fallen in love with a white man, the brothers rescue her and plan to sail away with her. Durant steals a cache of pearls and heads out to sea alone in a canoe. He is overtaken by Cord, who compels him to put into a small coral island. There, the brothers fight. Durant dives into the surf and starts swimming back to the larger island, but he is attacked by the sharks and killed. It ends with Lisa and Cord sailing away together.

It was produced by Ludwig H. Gerber and directed by Roger Corman from a screenplay by Robert Hill and Victor Stoloff.

Family.

"Murder by Contract" with Vince Edwards, Phillip Pine and Herschel Bernardi

(*Columbia*, Dec.; time, 81 min.)

A grim but interesting program melodrama, centering around gangland killings that are assigned to professional murderers. It should make a suitable supporting feature wherever such pictures are acceptable, for the action generates considerable suspense throughout. A number of the scenes, however, are too raw for children. Vince Edwards is effective as an intelligent young man who breaks into the racket and hires himself out for murder by contract in order to earn big money quickly. The closing scenes, where police bullets put an end to his killer-career, are exciting. The direction is competent and so is the supporting cast:—

Edwards, young and ambitious, makes contact with that part of the underworld that hires professional killers to remove those who threaten to obstruct their operations. He completes several assignments successfully and is then dispatched to California to eliminate a witness who was scheduled to testify at a trial. Arriving at his destination, Edwards is met by Phillip Pine and Herschel Bernardi who are anxious to get the assignment over with, but Edwards insists upon taking his time, seeing the sights and basking in the sunshine. When he does settle down to business he learns that the intended victim is a woman (Caprice Toriel), and that her house is surrounded by a cordon of police. He objects to killing a woman, claiming that he should have been paid more for such a distasteful job. An attempt to kill her by exploding her television set fails, as does an attempt to shoot her from a distance with a high-powered rifle, which kills a policewoman instead. Because of Edwards' failure, Pine and Bernardi are instructed to kill him, but they are the ones who die when he gains the upper hand on them. Edwards then telephones the syndicate head and demands and receives double payment to again try to kill Caprice. He gets into her house and attempts to choke her to death, but he is unable to finish the deed because of her sex. Meanwhile the police catch up with him and cut him down as he attempts to escape.

It was produced by Leon Chooluck and directed by Irving Lerner from a screenplay by Ben Simcoe.

Adult fare.

reformed, for it should help the industry to clear itself of great moral if not legal wrongs and effect important changes to bring about live-and-let-live policies. The problems that have been and still are plaguing exhibition need the rockings and heavings of free and open discussions if workable solutions are to be found.

If ACE is to emerge as the strong exhibitor association we all hope it will be, now is the time to thoroughly air the issues that divide the different classes of exhibitors so that possible solutions may be formulated in the spirit of mutual understanding that now prevails. Real exhibitor unity will not be achieved for the future if we keep silent now about existing areas of disagreement.

THE ACE MEETINGS

The executive committee of the American Congress of Exhibitors met on Thursday of this week to hammer out a program as the suggested agenda for the meeting of ACE's Committee of 26, which was scheduled to meet on Friday to formalize the organization.

The action taken at these meetings will be reported in next week's issue.

COMPO REMAINS IN BUSINESS

The doubt surrounding the continuance of the Council of Motion Picture Organizations was dispelled on Tuesday of this week at a special all-day meeting of the executive committee and board of directors, which voted to go on record as "unanimously being in favor of the continuation of COMPO as the organization representing the entire motion picture industry in all matters of mutual accord."

Speaker after speaker praised the past effectiveness of COMPO, particularly in obtaining admission tax relief, and enthusiastically endorsed its continuance.

Among the actions taken at the meeting was the executive committee's "reluctant" acceptance of the request by Robert W. Coyne, its special counsel, to be released from his employment contract so that he could accept a new post as president of the Distilled Spirits Institute in Washington as of January 1. Abe Montague, Sam Pinanski and Ben Marcus, the governing triumvirate, were authorized by the committee to negotiate an arrangement by which Coyne could be retained on a consultative basis for special assignments.

Other important actions included the presentation of a 14-point program of future COMPO activities; authorization of a dues collection drive shortly after January 1; and a directive to the COMPO triumvirate to meet with the executive committee of the American Congress of Exhibitors "to formulate policies on matters of mutual accord," and to avoid possible duplication of efforts. It was voted to withhold the contents of the new program until after the meeting with ACE's executive committee.

The scale of dues will be the same as in the past, and all monies collected from exhibitors will be matched dollar for dollar by distribution through the Motion Picture Association of America.

Statistics prepared for the meeting disclosed that, since April 1, 1955, when the first admission tax cut took effect, to the end of 1958, the industry will have

benefited to the tune of \$706,000,000 in ticket tax relief. This accomplishment alone warrants the continuation of COMPO and, as pointed out by Marcus, who presided at the meeting, should be kept in mind by exhibitors when COMPO dues are solicited.

THE READERS HAVE THEIR SAY

(Editor's Note: Last week's editorial concerning the preponderance of adult films that play up the sex angle and the lack of films that are suitable for the family has resulted in the receipt of some interesting letters from subscribers. Typical of the comments are the following two letters, which are published in part because of limited space).

Dear Pete:

Your front page story by J. C. Wynn in the Dec. 6 issue is very interesting indeed. American Congress of Exhibitors should make it No. 1 item of importance. If only a culture of it could be made to inject Hollywood.

You have reviewed many pictures in your long, helpful career; do you ever remember so much vulgarity and sex dragged into pictures as during the 1958 season? I have been in this business since 1909, operating my own theatre since 1919, and have my life's work in my present theatre . . .

I recall some Fanny Hurst stories, directed by John Stahl, dealing with sex, that were done in good taste and received by young and old and it was not necessary for the theatre man to hide from his patrons when they were leaving . . .

I have always felt a moral obligation to feed wholesome ideas to the public and I hate this poison we are serving them. The discriminating minds have recognized it and stay away; it is now seeping into the rest so even they can't take it, so business is very, very bad. Millions can laugh without it being a dirty story to give them a giggle, but that takes a keen and sympathetic author, and perhaps you who are close to the source know of some . . . *Joseph M. Shverha, Shillington Theatre, Shillington, Pa.*

* * *

Dear Mr. Harrison:

While I did not peruse thoroughly through the article in No. 49 of HARRISON'S REPORTS, under the heading "One Reason Why People Stay Away from the Movies," I did glance at it and thoroughly agree with J. C. Wynn's article in *Presbyterian Life*.

It has been my pleasure to be associated with one theatre since it opened twenty-five years ago . . . except for a period of seven months when I was recently hospitalized . . . It has always given me a great thrill to stand in the lobby and greet the citizens from our community. I have always been proud of my record of bringing pictures and shows to this theatre that could be enjoyed by all . . .

Upon my return from the hospital, I discovered that the motion picture code had been changed, and it is my firm belief that while same has been done to allow the producers greater leeway, it has been done to the detriment of pictures generally, for I believe that the small cities and communities will be shocked no end by the language and content of motion pictures generally . . . *Dr. Harry C. Chubb, Community Theatre, Hershey, Pa.*

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ACE ESTABLISHED ON PERMANENT BASIS

The vital cause of exhibitor unity took a long forward stride last Friday (12) when more than 50 of the nation's prominent exhibitors and organization leaders, meeting in New York, unanimously voted to give permanent status to the American Congress of Exhibitors and formulated an initial program of activities covering a wide range of problems faced by exhibition today.

Under its permanent organizational set-up, ACE now has an administrative committee, which is comprised of the men who served on the temporary Committee of 26, as well as the exchange area chairmen who were drafted subsequently. Additionally, the temporary six-man executive committee has become a permanent executive committee consisting of the same members, including Horace Adams, president of Allied States Association; George Kerasotes, president of the Theatre Owners of America; Sol Schwartz, president of the Metropolitan Motion Picture Theatres Association; Max A. Cohen, executive vice-president of the Independent Theatre Owners Association of New York; William Forman, a director of the Southern California Theatre Owners Association; and S. H. Fabian, head of the Stanley-Warner Circuit and TOA treasurer, who was chosen as chairman of both the executive and administrative committees. This dual chairmanship post will be rotated every three months among the members of the executive committee.

Set up also was an organization committee headed by Robert J. O'Donnell, the function of which will be the establishment of an ACE headquarters, presumably in New York, along with a paid staff. Until a final plan is formulated for the financing of ACE, its initial expenses will be met by contributions from the above-mentioned five exhibitor organizations.

At a press conference following the meeting, Fabian emphasized once again that ACE is not intended to replace any of the existing exhibitor organizations and that its main function is to present a unified exhibitor front on all matters that concern the welfare of the exhibition industry. He expressed the hope that ACE eventually will represent every exhibitor in the country, affiliated or unaffiliated, adding that in this regard ACE will depend greatly on the exchange area chairmen and their committees which, to enlist grassroots support, will carry on their work in pretty much the same manner as did the local committee groups that were connected with the industry's War Activities Committee during World War II.

On the all-important matter of setting up a round-table conference with the heads of the film companies, Fabian said that, though ACE representatives would prefer to meet them in a body, he is not sure if such a joint meeting can be arranged, either because of a question of legality or because of a possible desire by one or more of the company presidents to hold individual meetings. In any case, an effort to arrange either a joint meeting or individual meetings will be made at the earliest possible date.

Submitted and adopted at the meeting were reports and plans of action for producer-distributor-exhibitor relations; Toll-TV; industry-Government relations; research; ways and means to increase motion picture production; and the disposition of post-1948 film libraries.

Of primary interest, of course, is the adoption of the report submitted by Irving Dollinger, acting chairman of the Producer-Distributor-Exhibitor Relations Committee, who served as an alternate for Horace Adams. Dollinger proposed the following 12-point agenda for the meeting with the heads of distribution:

"1. *Marketing Methods Including Sales Policies and Terms:* As exhibitors, certainly, we have no objection to new methods of marketing pictures just because they are new. In fact we welcome any ideas which will bring more money into the box-office. However, unless this new type of sales is equally profitable to the exhibitor as well as to the distributor, exhibition will continue to be opposed to new marketing methods. It might be to the benefit of the whole industry if exhibition were consulted in advance when new marketing methods are contemplated. It is our feeling that sales policies and terms on these pictures as well as on all pictures must be equitable.

2. *Shortage of Prints:* The shortage of prints, instead of saving money, in our opinion is actually costing distribution a great deal. With a product as perishable as motion pictures, it is obvious the picture must be played while fresh in order to bring in the most money. However, the most important runs are being completely destroyed and historical clearances are being illegally extended by this shortage of prints.

"3. *Modernization of Clearance:* Most clearance has, like Topsy, 'just growed.' They have been added to, cut away from and generally bastardized by various law suits and settlements thereof. Since clearance is definitely the responsibility of distribution, the job of modernizing clearances to meet present day conditions must be done by it. Exhibition will cooperate in every way possible to the extent that the law allows to improve present clearance problems.

"4. *Clearances, Runs and Availabilities:* This subject has been a cause of much discussion over the past couple of years and ties into the two prior subjects. Certainly the shortage of prints has caused many exhibitors to have clearance over them extended and automatically they lose their proper availability.

"5. *Development of New Stars:* It is obvious that new stars and fresh faces must be brought into the business and exhibition must aid in this project. We cannot expect production to spend millions of dollars attempting to develop new personalities and then refuse to play the picture in which this new talent is shown. I believe that all exhibition should promise to invest a certain percentage of their playing time for this purpose.

"6. *Advertising:* It is my opinion that either the pressure of one picture on top of another is too great for original advertising campaigns to come out of one office or it is impossible for the advertising department of any company to have a proper perspective on its own product. This certainly applies to such large companies as U.S. Steel, Lever Bros., etc., all of whom give their accounts to outside agencies. I would like to see each company give each picture of next year's line-up to a different advertising agency to handle. We also would like to see the film companies spend part of their advertising budget locally on campaigns in playoffs following the first run.

(Continued on back page)

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"A Night to Remember" with Kenneth More

(Rank Film Distr., Feb.; time, 123 min.)

The tragedy of the *Titanic*, the massive ocean liner that sank on her maiden voyage in 1912, had been depicted in films a number of times, but never on a scale that is as epic, thrilling and dramatic as this excellent British-made production. From the opening scenes that show the launching of the *Titanic* to the closing scenes where she plunges to her watery grave with hundreds of people still trapped on her decks, the action holds a vise-like grip on the spectator. Although the story is factual and devoid of fiction, it has been presented in powerfully dramatic terms, particularly in the depiction of the events that followed the vessel's collision with an iceberg. The scenes of panic when the passengers are notified that the ship is expected to sink within two hours and that the available lifeboats could not accommodate even one-half of them; the touching farewells between men and their families; the individual acts of bravery and cowardice; the varied reactions of the different passengers, from the rich to the poor — all this and much more is shown in a way that will long be remembered by the viewer, thanks to the masterful direction and the very fine acting of the huge cast. The action is, in fact, so realistic that one feels as if he is participating in the tragedy. This is due in no small measure to the remarkable staging and the true-to-detail settings that lend authenticity to the recreation of this great sea disaster. The photography is superb:—

Briefly, the story depicts the start of the *Titanic*'s maiden voyage in April 1912, thought to be unsinkable by her 2,207 passengers from all walks of life. Overloaded with personal messages of the ship's first-class passengers, the radio operators fail to hear wireless warnings from other ships about icebergs in the vicinity. Two days out of Liverpool, the *Titanic* strikes an iceberg that leaves a mortal gash, 300 feet long, below her waterline. The ship's designer investigates the damage and determines that the ship will sink within two hours from the weight of the water pouring in. Unbelieving passengers scoff when the alarm is sounded but panic when the danger becomes real and they are notified that the lifeboats can accommodate only half of them with priority given to women and children. The liner *Carpathia*, four hours away, steams to the rescue in response to SOS signals. Meanwhile Kenneth More, the ship's second officer, and other members of the crew, work ceaselessly to control the panicky passengers and deal ruthlessly with men who cowardly attempt to enter the lifeboats ahead of the women and children. As the ship sinks slowly but surely, many pathetic farewells take place between those in the lifeboats and the unfortunate ones on board. Finally, with hundreds of people still on her after decks, the *Titanic* plunges to the bottom of the sea. 705 horrified survivors are picked up by the *Carpathia* when she reaches the disaster area.

It was produced by William MacQuitty and directed by Roy Baker from a screenplay by Eric Ambler, based on the book by Walter Lord.

Family.

"The Doctor's Dilemma" with Leslie Caron, Dick Bogarde and Alastair Sim

(MGM, January; time, 99 min.)

A good British-made screen version of George Bernard Shaw's period play, lavishly produced and finely photographed in Eastman color. As an entertainment, however, its appeal probably will be limited to Shaw's devotees and others who patronize the art houses, for which the film seems best suited. It is doubtful if the rank-and-file picture-goers will find it to their liking, for it is all talk and very little movement. Moreover, few of them will appreciate fully the sardonic and at times witty Shavian dialogue, particularly his comments on the chicanery of the medical profession at the turn of the century. The acting is very good, with Leslie Caron most appealing as a young wife who believes blindly in her tubercular but unprincipled artist-husband, and who pleads with several doctors to help with a new treatment of questionable worth. Whether or not the boulder should be helped is the dilemma faced by the cynical doctors. The direction is competent, but the story on the whole has an outdated flavor:—

When John Robinson, an eminent British surgeon is knighted for his discovery of a tuberculosis serum, he wins

the congratulations of Alastair Sim, Robert Morley and Felix Aylmer, his wealthy and influential colleagues, as well as of Michael Gwynn, a poor but dedicated doctor. Reading of the discovery, Leslie Caron, supposedly married to Dick Bogarde, a consumptive, unprincipled artist, visits Robinson and pleads with him to treat her man. Intrigued by Leslie and recognizing an outstanding talent when she shows him one of Bogarde's paintings, Robinson arranges a dinner party so that his cronies may meet Bogarde and Leslie and help him to decide whether or not it would be worthwhile to use his limited supply of the new serum on Bogarde. The artist charms them all at the dinner, but after he leaves it is discovered that he had borrowed money from each of the guests and had even stolen a gold cigarette case. The doctors converge on Bogarde's studio and confront him with what he had done. A hot discussion ensues over the morality of his actions, during which it is discovered that he is married to someone else and merely living with Leslie, who stoutly defends him. Robinson finally decides not to treat Bogarde, but Morley agrees to try to cure him with a quack method of his own. This treatment fails and Bogarde dies. Robinson, who had fallen in love with Leslie, tries to console her, but due to the deathbed influence exerted on her by the wily Bogarde, who had sensed Robinson's intentions, Leslie dismisses him with utter contempt.

It was produced by Anatole de Grunwald and directed by Anthony Asquith from a screenplay by the producer.

Adult fare.

"The Last Blitzkrieg" with Van Johnson, Kerwin Mathews and Dick York

(Columbia, January; time, 84 min.)

A fairly good war melodrama with an off-beat story. What makes it different is the fact that the action revolves around a German lieutenant who, having lived in the United States prior to the war, acts and speaks like an American and is thus able to pose as a GI and lead other English-speaking Nazis behind Allied lines to carry out a campaign of sabotage. The action holds one's interest well and there are a number of suspenseful situations. Van Johnson is effective as the principal German spy, but one finds it difficult to accept him as a sympathetic character because his acts of sabotage cost many Allied lives. There is no comedy relief or romantic interest. Clips of actual warfare have been edited into the action to good effect:—

Having lived in the United States prior to the war and having learned to speak English without an accent, Johnson, son of a German general, is assigned to POW barracks as a spy. There he wins the trust and confidence of the American prisoners and is responsible for many of them being shot when they attempt to escape. With the war all but lost, the Nazis assign Johnson to head a small group of spies familiar with the American customs and language, and to infiltrate behind the Allied lines for sabotage purposes. Dressed as GIs, the spies easily get behind the lines by pretending that they had become separated from their outfit. In this way they plod along with the American troops and commit many acts of sabotage without creating the slightest suspicion. Complications arise when Kerwin Mathews, a spy who killed because he enjoyed it, makes several chance remarks that strike Dick York, a German-speaking American, as being more characteristic of Nazis than of Yanks. The suspicion aroused eventually leads to the discovery of Johnson and his pals as spies during a deadly skirmish with a German patrol. All are killed except Johnson, who is taken prisoner, but he is saved when German reserves back up the patrol and force the Americans to surrender. But when the Germans begin to sadistically mow down the American prisoners, Johnson, unable to control his contempt, seizes a grenade and attacks his own forces. His brave action turns the tide of battle in favor of the Americans, but mortally wounded, he dies urging his countrymen to ignore Hitler's insane dream of power.

It was produced by Sam Katzman and directed by Arthur Dreifuss from a screenplay by Lou Morheim.

Family.

"Tonka" with Sal Mineo and Philip Carey

(Buena Vista, Dec.; time, 97 min.)

This latest Walt Disney presentation should be received pretty well by family audiences, particularly the youngsters, for it centers around a young Indian boy and his love for a spirited wild horse he had captured and tamed. The Disney label, coupled with the popularity of Sal Mineo, who plays the part of the sympathetic Indian lad, undoubtedly will lure patrons to the box-office. Although it is a good picture of its kind, better results could have been realized if Disney had not dragged into the story Custer's last stand at the battle of Little Big Horn, not only because it mars the sentimental boy-and-horse story, but also because that phase of the film has been directed in amateurish style. Aside from branching out into the episode of Custer's massacre, the story has pleasing qualities and strong human interest values. Mineo plays his role with conviction, and the same may be said for Phil Carey as a kindly Cavalry officer who acquires the youngster's beloved horse. The photography, in Technicolor, is excellent:—

When his eye is caught by a spirited wild horse, Sal, a teenaged Indian boy, uses a rope belonging to a mean cousin (H. M. Wynant) in an unsuccessful attempt to capture the animal. The cousin complains to the tribe's chief, who forbids Sal to hunt until he either grows up or recovers the rope. The boy comes upon the horse once again, manages to corral him and, by kind and intelligent treatment, tames him. Naming the stallion Tonka, he proudly rides him back to the village and wins the congratulations of the chief, but his envious cousin claims the horse as a privilege of senior rank and the chief has no alternative but to grant him the animal. Wynant mistreats Tonka, and Sal, incensed, sets the horse free in the middle of the night. Captured by a white hunter and sold to the Army, Tonka eventually becomes the mount of Philip Carey, a Cavalry captain. Sal, learning of Tonka's whereabouts, steals into the fort to see him. He is discovered and taken before General Custer (Britt Lomond), an Indian-hater who wants to put him to torture, but the lad is saved by Carey's kindly intervention and permitted to escape. In the events that follow, Custer decides to attack the Sioux Indians and he and his men are wiped out at Little Big Horn. Sal, wounded in the battle, comes across Tonka, who, too, had survived the battle. Both are captured by troopers and taken back to the fort, where Sal cures the animal's injuries. Some time later, Tonka is officially retired by the Cavalry, never to be ridden again except by his exercise boy — Sal.

It was produced by James Pratt and directed by Lewis R. Foster from a screenplay he wrote in collaboration with Lillie Hayward, based on the book "Comanche," by David Appel.

Family.

"Senior Prom" with Jill Corey, Paul Hampton and Jimmie Komack

(Columbia, January; time, 82 min.)

"Senior Prom" is a likeable college yarn of program grade, featuring lots of music, several entertaining comedy routines, youthful romance and some new faces and talents. The story follows a familiar formula, what with its on-again, off-again romance and hero-makes-good theme, but it is pleasant and inoffensive and should keep the younger set interested in the periods between the rock-and-roll pieces and other songs. The direction and acting are adequate and the photography good. To help exploit the picture, exhibitors can play up the names of Bob Crosby, Louis Prima and Keely Smith, Toni Arden, Connie Boswell, Freddy Martin and his Orchestra, and Ed Sullivan of TV and newspaper fame. All appear briefly as guest stars:—

Paul Hampton, a college student, and his band are hired to play for a fraternity dance, where he meets and is attracted to Jill Corey, who is loved by Tom Laughlin, a rich and snobbish student. Jill soon finds herself becoming serious about Hampton, who was working his way through college. Laughlin, determined to break them up at all costs, offers Jill an engagement ring at a birthday party given by Frieda Inescourt, her mother. She refuses to accept it, and he and Hampton come to blows. A record made by Hampton months previously suddenly makes him a recording star when a disc jockey plays it to kill time and it becomes an instantaneous hit. Meanwhile Laughlin, who had promised the senior prom committee top talent for the dance, is unable to deliver. Hampton takes over and uses his influence

to obtain top stars from the entertainment world. The affair is a huge success and Jill's mother resigns herself to accepting Hampton as a son-in-law. This makes every one happy, except, of course, Laughlin.

It was produced by Harry Romm and directed by David Lowell Rich from a screenplay by Hal Hackady.

Family.

"Some Came Running" with Frank Sinatra, Dean Martin and Shirley MacLaine

(MGM, December; time, 137 min.)

Photographed in CinemaScope and Metrocolor, "Some Came Running" ought to go over very well with the general run of audiences, not only because of the popularity of the stars, but also because of its excellence as an entertainment. It is, however, hardly a picture for the kiddies, for the story, which is adult in theme and treatment, centers around the disillusionment of a worldly-wise, hard-drinking young man who sees through the hypocrisy of so-called socially respectable people and who seeks some solace in the companionship of seedy characters who are at least honest about their way of life. The story, which is based on the best-selling novel by James Jones, offers a number of strong dramatic situations, good comedy relief here and there, and plentiful sex for those who like spice in their entertainment. Frank Sinatra turns in another one of his top performances as the disillusioned by sympathetic hero, and Dean Martin is equally effective as a care-free gambler who becomes his close drinking and cavorting companion. An outstanding acting job is contributed by Shirley MacLaine as a waif-like, not-too-bright "floosie" who attaches herself to Sinatra and whom he marries when he realizes the sincerity of her love for him. How she dies protecting him from a jealous boy-friend, minutes after they are married, makes for a climax that is both highly melodramatic and tragic. Arthur Kennedy, as Sinatra's hypocritical brother, and Martha Hyer, as the haughty teacher who rejects his love, are highly competent in their portrayals. Sinatra's wooing of Miss Hyer is rather bold. The color photography is tops:—

Released from the Army, Sinatra decides to settle down in his small hometown, even though he hated the place and disliked Kennedy and his wife (Leora Dana). His chief reason for remaining in town is Martha, an instructor at the local college, with whom he had fallen in love. Martha was particularly interested in young writers, and since Sinatra had written several fairly successful novels, he found adequate excuse to seek her company. Although drawn to him, she fights the urge to surrender to his amorous advances. Shortly after arriving in town, Sinatra, who was allergic to work, had struck up a close friendship with Martin and with Shirley, a tart he (Sinatra) had met in Chicago. He had pleaded with her to return to Chicago but she had refused, taking a job in a local factory to be near him. One night, after his advances are rejected by Martha, Sinatra gets drunk with Martin, Shirley and another "floosie," and gets involved in a street fight with Steven Peck, Shirley's former boy-friend, who had followed her from Chicago. This makes the headlines, embarrassing Kennedy and his wife and leading Martha to believe that Sinatra's declared love for her was not sincere. Meanwhile Kennedy, who was unhappy with his nagging wife, starts a clandestine affair with Nancy Gates, his attractive but lonely secretary. Betty Lou Keim, Kennedy's teenaged daughter, sees them in a lover's lane one night. Disillusioned, she runs away from home and decides to lead a worldly life. She bumps into Sinatra in a nightclub and he, after hearing her story, sends her home before she gets into trouble. In the events that follow, Sinatra, completely rejected by Martha, realizes that Shirley's love for him was genuine. He decides to marry her, despite Martin's vigorous and well-intentioned objections. Shortly after the wedding ceremony, Peck, who had returned to town with a gun, sets out after Sinatra for stealing his girl. He succeeds in wounding Sinatra and inadvertently kills Shirley when she tries to shield him. At Shirley's funeral, a saddened Sinatra is joined by an equally saddened Martin in paying final tribute to a girl whose one chance for some happiness in life had been snuffed out.

It was produced by Sol C. Siegel and directed by Vincente Minnelli from a screenplay by John Patrick and Arthur Sheekman.

Adult fare.

"7. *Pre-release to Armed Forces*: With a complete understanding of the complex problems faced by those exhibitors whose theatres are in the area of military camps, this, nevertheless, is a proper subject for discussion with distribution. A solution must be found to protect these exhibitors from being forced out of business because of this type of competition.

"8. *Block Selling*: Exhibition cannot possibly have any objections to selling in blocks which is being done at this time in many instances. However, the purchase of blocks of pictures must be voluntary on the part of exhibition. We object strenuously to any return to forced block selling.

"9. *Price-Fixing — Direct and Indirect*: There can be no argument or question of exhibition's position on price-fixing. We are opposed to any attempts of price-fixing on the part of distribution.

"10. *Competitive Bidding*: Competitive bidding, in itself, has been of advantage to exhibitors in competitive situations in many instances. Generally, however, the only beneficiary has been the distributor. Whether there can be found some method of eliminating this type of competitive bidding where one or two of a group of competitive exhibitors ask for bidding, is hard to determine at this time. Bidding should only be instituted at the request of one or more exhibitors in substantial competition with each other.

"11. *Orderly release of Pictures*: In order for any exhibitor to remain in business, it is so obvious that there must be an orderly release and a steady flow of pictures that it is not necessary to belabor this point. Distribution's tremendous affection for holiday playing time has, within the past year, proven to be misplaced. Their own records will prove this.

"12. *Arbitration Systems*: Exhibition feels that arbitration is an important and necessary adjunct to proper distributor-exhibitor relationship. Clearances, runs and availabilities must be among the subjects for arbitration."

Dollinger closed his report with the following statement: "We realize that conditions vary greatly in different areas, and it will be impossible to make rules that can be used 100% all over the country. Our principal desire is to work out a policy that will be fair and equitable to producers and exhibitors alike."

Sol A. Schwartz, in his report as chairman of the committee on industry-Government relations, dealt with the following subjects: Clarification of block booking regulations; changes in the consent decrees; exemption from anti-trust laws; the right of exhibitors to work on film company directorates; and Governmental financial aid to theatres.

Schwartz made these recommendations after a comprehensive review of each subject:

"That an expression be solicited from the Department of Justice that group picture buying and selling are specifically authorized in those cases where there is no competing exhibitor for the run to be licensed, who requests picture by picture selling.

"That exhibitors who are not now permitted to do so, be permitted to produce pictures, or cause pictures to be produced, and further permitted to distribute such pictures with the right to show them first in their own theatres.

"That the injunction in the consent decrees prohibiting the making of pooling agreements, be suspended to permit the formation of pools created for the purpose of sustaining business and not created for the purpose of injuring anyone or putting anyone out of business or obtaining an unfair position. If necessary we would recommend that this suspension be limited to three years in order to test whether the results have been in the public interest.

"That the decrees of Loew's, Inc., and 20th Century-Fox be amended to conform to the decrees of the other producer-distributor defendants in the Paramount Case so that there will be no prohibition of the right of an exhibitor to sit on their board of directors.

"That the lending policy of the Small Business Administration in relation to motion picture theatres generally be liberalized, including the following specific recommendations:

"A. That the present limit of \$1,000,000 annual receipts be so interpreted that individual theatres should be considered as the borrowers rather than the group of which they are a part.

"B. That in seeking funds for rehabilitation each theatre be considered as a separate entity.

"C. That all motion picture theatres, whether 'four-wall' or 'drive-in,' be brought within the jurisdiction of the SBA."

The report of the Toll-TV committee, headed by George Kerasotes, called for continued exhibitor opposition to pay TV, whether by air or by cable, and recommended the following program.

1. That appropriate representation be established before all proper governmental agencies to oppose Toll-TV in all forms.

2. That the committee be authorized to undertake all necessary action to achieve the purposes and aims to ban all forms of Toll-TV.

3. That it be authorized and empowered to engage legal counsel, engineers, economists, public relations and any other professional or other help to present a solid opposition to all all forms of Toll-TV.

4. That exchange area chairmen be appointed and designated to carry on a grass roots campaign to the proper governmental, civic and community bodies in the public interest and to oppose all forms of Toll-TV.

5. That the committee be authorized to raise funds to carry out the objectives as set forth herein to oppose all forms of Toll-TV.

S. H. Fabian, as chairman of the committee on ways and means to increase motion picture production, recommended in his report (1) that steps be taken to impress present producers of the desirability of making more pictures; (2) that efforts should be made to change the consent decrees to permit the divorced circuits to produce and distribute pictures with preemptive rights for their own theatres; (3) that more foreign films should be produced and aimed for distribution and consumption in the American market; (4) that exhibitors should subsidize independent distributors and producers to make pictures, the subsidy to be in the form of contractual playdates and/or money; (5) that, in addition to encouraging increased production, exhibition should pledge its wholehearted support to maintain all existing sources of production, either through financial assistance, playdates or the purchase of stock; (6) that the great single contribution every exhibitor can make to assure a continuous flow of product to his theatre would be the purchase of shares of stock, regardless of amount, in the film producing companies.

William Forman, chairman of the post-1948 pictures committee, confined his report to the following terse statement:

"It is clearly apparent that this subject, more than any other on the conference agenda, is fraught with complex legal ramifications. The committee will undertake to discuss its plans with the appropriate governmental agencies and will report the results in detail as soon as practicable."

Max A. Cohen, chairman of the Industry Research Committee, broke down the topic of research into various categories, which "represent some of the most important factors that require study and attention." These categories, which are discussed in detail in his somewhat lengthy report, include the amusement dollar; advertising; marketing; styling; joint distributor and exhibitor research; modernization; technological developments; finance and advertising stills. In effect, Cohen stated that careful research study must be given to these topics if the industry as a whole is to compete successfully in the entertainment market.

It was not an easy task to establish ACE, within a few short weeks, as a permanent organization through which exhibition can make a unified attempt to solve its pressing problems. Many long hours of hard work were put in by the exhibitor leaders to achieve this united exhibitor front and each deserves the thanks and gratitude of every theatreman in the country.

But thanks and gratitude on the part of the nation's rank-and-file exhibitors will not be enough if ACE is to achieve its contemplated goals. What will be needed is the complete cooperation and support of every theatre owner, financially and otherwise.

Such cooperation and support, coupled with intelligent and constructive help on the part of the producers and distributors, can lift the industry as a whole out of the doldrums and set it back on the road to recovery.

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TWO SIGNIFICANT QUESTIONS

Abram F. Myers, board chairman and general counsel of Allied States Association, had this to say in a December 22 organizational bulletin in regard to Allied's forthcoming mid-winter board meeting:

"Allied's board of directors will meet at the Penn-Sheraton Hotel in Pittsburgh, January 24 and 25, 1959. These are the two days next preceding Allied's 1959 National Drive-In Convention.

"The association has just passed its 30th birthday, which is almost a record for an exhibitor organization. However, it is not to have a tranquil old age, or a quiet demise, because the board next month will have to deal with the most momentous events in its history. Present indications are that there will be a full attendance. As a result of the deliberations there will be matters of extraordinary interest for the board to report to the Convention.

"By request of the leaders there will be scheduled for determination the extent to which Allied as an organization will figure, if at all, in the operations of the projected American Congress of Exhibitors. If the new body is to be an organization of individuals (including Allied members), and not an organization of organizations (like COMPO), then the board will be called upon to determine what Allied's relations, if any, with ACE will be.

"One leader has raised the question whether in view of recent developments Allied should not now be disbanded and the entire burden and responsibility of protecting exhibitors left to ACE. This thought has been forwarded to directors by organization bulletin so they can think about it in advance of the meeting.

"If by the time the board meets the conference between ACE's representatives and the presidents of the film companies has been held and the results made known, the board will be able to plan Allied's future activities with greater assurance. Mr. Skouras at his mass meeting on November 14 was understood to express the hope that the conference could be held before the end of the year. That clearly was impossible, but now that an agenda for the conference has been fashioned, it is reasonable to hope that it will be held before January 24.

"Whatever steps are to be taken to relieve the condition of the exhibitors must be taken promptly. Every day of unnecessary delay means the needless sacrifice of independent exhibitors who should be preserved—for themselves, their families, their employees, their communities and the motion picture business in general."

Those who are guiding the initial steps taken by ACE will do well to bear in mind Mr. Myers' com-

ment about whether the body will function as an organization of individuals rather than as an organization of organizations.

That this question has been raised is understandable to this paper, for we well remember the industry's experience with the War Activities Committee during the World War II days. The WAC, as many of you may recall, was created as an all-industry organization, the purpose of which was to deal with different Government agencies in support of the war effort and to induce the Government to modify rulings that worked a hardship on the business without in any way helping the war effort.

The different committees that made up the WAC were comprised of members who represented every branch of the industry. The organization, however, did not function as a truly representative body, for its affairs were run by a small clique that usurped the powers of the different committees. Many members of these committees were neither consulted nor advised in regard to matters that came within their province and that affected the industry as a whole. The decisions were made privately by the ruling clique.

If ACE, like the WAC, should become, or even appear to become, the private property of a handful of individuals, its value to exhibition as a whole will be nil.

As to the question of disbanding Allied and leaving the burden and responsibility of protecting exhibitors to ACE, such a happening would, in the opinion of this paper, be catastrophic for the smaller exhibitors.

Like oil and water, you cannot mix the smaller exhibitors, of whom Allied is representative, with the large circuit operators, of whom TOA is representative, and keep everybody happy. The interests of the two classes of exhibitors are in many respects conflicting, particularly in the matter of trade practices, for what is beneficial to the small theatre owner is, as a general rule, detrimental to the interests of the large chain theatres. It would be foolhardy, therefore, for any small exhibitor to hope that a single exhibitor organization made up of both groups will operate in a way that will fully protect his interests. Each group can better serve itself, as well as the industry as a whole, by belonging to separate organizations and by working together on matters of common interest.

Ever since Allied was organized thirty years ago, it has been the faithful watchdog of the smaller exhibitor, protecting his rights and exposing the malpractices of the industry. That it now should be disbanded is unthinkable, and any suggestions along those lines should be answered with an emphatic "NO!"

"Rally 'Round the Flag, Boys!"
with Paul Newman, Joanne Woodward,
Joan Collins and Jack Carson

(20th Century-Fox, January; time, 106 min.)

"Rally 'Round the Flag, Boys!" should go over very well with the general run of movie-goers, for, despite a few labored moments here and there, it is loaded with whacky, farcical situations that tickle the funnybone. Based on Max Shulman's funny best-selling novel of the same name, and photographed in CinemaScope and DeLuxe color, the story, which is set in a present-day suburban Connecticut town, garners most of its laughs from the domestic turmoil that results when a harried young husband, feeling neglected because of his wife's civic activities, becomes innocently but embarrassingly involved with a seductive neighbor, who is in turn neglected by her busy husband. Worked into the amusing proceedings are numerous laugh-provoking incidents concerning the town's opposition to being selected as the site for a guided-missile base. Paul Newman, as the disturbed husband; Joanne Woodward, as his civic-minded wife; Joan Collins, as the sexy neighbor; and Jack Carson, as a tactless Army captain who hates civilians, handle their comedy roles in fine style. The sequence in which Newman and Miss Collins get uproariously drunk in her home and cavort all over the place is very funny. Hilarious also is the sequence in which Newman becomes innocently involved with the scantily-clad Miss Collins in a Washington hotel suite only to be surprised by the unexpected arrival of his wife. There is plentiful sex in several of the situations, but it is handled inoffensively and played for laughs. The production values are lavish, and the color photography a treat to the eye:—

Although happily married to Joanne, Newman feels frustrated and neglected because she is always occupied with different civic projects. His spirits rise when she agrees to go away with him for several days on a sort of second honeymoon, even leaving their two small boys at home, but this plan is abandoned when Joanne is selected to head a protest committee against the Army's selection of the town as the site for a guided missile base, and when she in turn names him to go to Washington to induce the Army to put its project elsewhere. While Joanne continues the discussion at a town meeting, Joan, a love-hungry neighbor whose husband (Mervyn Vye) always was away on business, offers to drive Newman home. En route, she invites him into her home for a nightcap. There, they get gloriously drunk and she sets her cap for him. Newman goes to Washington, where he fails in his mission after getting into a hassle with Carson, an Army captain who had been assigned to command the new base. Returning to his hotel suite, he finds Joan there, registered as his wife, and has a bad time trying to control her advances. In the midst of his confusion, Joanne walks in on a surprise visit and places the worst possible interpretation on the situation. She returns home alone in a huff. In the complicated events that follow, the tactless Carson gets himself into a mess with the townspeople by handling his arrival like a military invasion. Newman, who held a reserve commander's commission in the Navy, is put back on active duty and assigned to heal the breach between the Army and the villagers. At home, Joanne remains cold to him, but he manages to talk her into staging a July Fourth pageant depict-

ing the Pilgrim's landing, utilizing both townspeople and soldiers as actors in order to bring about fraternization. This turns into a fiasco when a group of delinquent boys, angered because the soldiers had attracted their girls, convert a simulated battle between Pilgrims and Indians into the real thing. In a final peace move, Army officials conduct a group of the villagers on a tour of the base to allay any concern about accidental firings. Newman corners Joanne in a control room to effect a reconciliation and, in dodging his advances, she accidentally presses levers that send a missile into outer space with Carson helplessly trapped inside.

It was produced and directed by Leo McCarey from a screenplay by himself and Claude Binyon.

Family.

"Good Day for a Hanging"
with Fred MacMurray, Maggie Hayes
and Robert Vaughn

(Columbia, January; time, 85 min.)

A fairly good western melodrama is offered in "Good Day for a Hanging," which is enhanced by photography in Columbia color. It should satisfy those who enjoy fast and bloody action, for there is considerable shooting and several killings. The story holds one's interest well from start to finish, but it is not pleasant, for it centers around a young man who is tried for murder and sentenced to hang, and around the conflict that arises between the town marshal and his young daughter, who wrongly believed that the convicted young man was innocent. The direction is good and so is the acting, with Fred MacMurray most effective as the marshal who is believed to be prejudiced against the youthful killer because of his daughter's infatuation for him. MacMurray's name should help at the box-office, but on the whole the picture does not rise above the level of program fare:—

Aided by Greg Barton and Stacey Harris, his confederates, young Robert Vaughn robs the bank in the Nebraska town of Springdale and shoots one of the tellers in the process. Fred MacMurray, operator of the local stagecoach line, joins a posse in pursuit of the fleeing bandits and captures Vaughn shortly after he kills Emile Meyer, the town's elderly marshal. The other two bandits manage to escape. The townspeople want to lynch Vaughn, but MacMurray, an ex-marshal himself, speaks out for law and justice and reluctantly accepts the dead marshal's badge at the behest of the town council. Joan Blackman, MacMurray's pretty daughter, cannot believe that the gentle-looking, soft-spoken Vaughn, who had been her school sweetheart, can be a killer, and she is further convinced when she brings food to him in jail and he protests his innocence. MacMurray tries to tell her the facts, but she is certain that he is mistaken and draws away from him. Wendell Holmes, a politically ambitious attorney, arrives in town to defend Vaughn at his trial and gets into a fight with MacMurray when he accuses the latter of being bloodthirsty because of his daughter's infatuation with Vaughn. Holmes handles the defense cleverly, but the jury brings in a verdict of guilty when MacMurray, as a reluctant witness, positively identifies Vaughn as the marshal's killer. With the young man sentenced to hang, MacMurray finds himself an

executioner in the eyes of his daughter, and even Maggie Hayes, a widow he was courting, begs him to resign as marshal so as not to officiate at the hanging. When the townspeople make up a petition for clemency, MacMurray, despite his own feelings, persuades the Governor to change Vaughn's sentence to life imprisonment. Joan rushes to jail with the news and arrives just as Vaughn's bandit pals, who had sneaked into town, are helping him to escape. Vaughn knocks her unconscious and makes his break for freedom, only to be shot dead in a climactic gun battle with MacMurray. It ends with a saddened but wiser Joan feeling new appreciation for her father.

It was produced by Charles H. Schnee and directed by Nathan Juran from a screenplay by Daniel B. Ullman and Maurice Zimm, based on a short story by John Reese.

Family.

**"The Gypsy and the Gentleman"
with Melina Mercouri and Keith Michell**

(Rank Film Distr., Nov.; time, 89 min.)

Photographed in Eastman color, this British-made romantic costume drama should get by as a supporting feature with those who like their screen fare lusty and spicy. Its chief drawback, insofar as the American exhibitors are concerned, is the fact that the players mean nothing at the box-office. Set in England during the Regency era, and centering around a passionate gypsy who charms a hot-blooded nobleman into marrying her only to learn that he is penniless, the story follows an anticipated course and offers few surprises. But it moves along at a turbulent pace and the accent is on sex, with Melina Mercouri, a Greek actress, making the most of her ample physical attributes in her portrayal of the fiery and cunning gypsy. The action is highly melodramatic in spots, particularly in the climax. The direction is routine, the acting flamboyant and the editing somewhat choppy. The production values are handsome and the color photography fine:—

Keith Michell, a nobleman with a stately country mansion and dwindling capital, is betrothed to but does not love a rich squire's daughter. Not long before his contemplated marriage, Michell loses his heart and his head to Melina, a flashing-eyed gypsy who had picked his pocket. Ignoring convention and turning a deaf ear to his younger sister's protestations, Michell marries Melina and makes her the mistress of his household, unaware that she was in league with Pat McGoochan, her vagabond gypsy lover, to mulct him of his wealth. Upon discovering that Michell is practically penniless, Melina, aided by her lover, plots to lay hands on an inheritance left to June Laverick, his sister. Melina, with the connivance of a greedy lawyer, misrepresents the terms of the bequest, which required June to marry before she is twenty-one. When June accidentally learns that she had been tricked, she is kidnapped by Melina and her lover and locked in an abandoned house to keep her from marrying. Meanwhile Michell, degraded and ruined, seeks consolation in drink. June manages to escape and flees to London, where Flora Robson, a family friend, prepares to reunite her with her fiance. Melina and McGoochan set out to recapture June and utilize the weak-willed Michell's aid. At the last moment, however, Michell comes to his

senses. Realizing that if he cannot regain his fortune and self-respect he can at least save June, he turns on Melina, hurls her and himself from a bridge into a swift-moving river and drowns with her, thus saving June from recapture and enabling her to come into her rightful inheritance.

It was produced by Maurice Cowan and directed by Joseph Losey from a screenplay by Janet Green. Adult fare.

**"The Two-Headed Spy" with Jack Hawkins,
Gia Scala and Alexander Knox**

(Columbia, January; time, 93 min.)

A fairly exciting British-made spy melodrama, centering around an Englishman who becomes a top German general but who sabotages the Nazi war machine by furnishing information to the Allies. The story, which is supposedly based on fact, holds one's interest throughout and offers suspense and some thrills. Jack Hawkins is good as the resourceful Britisher who wins the confidence of the German High Command but who has to watch his every move lest he arouse the suspicions of Alexander Knox, a top Gestapo officer. Some romantic interest is provided by Gia Scala as a singer who falls in love with Hawkins and helps him with his espionage activities, only to die tragically when she unsuccessfully tries to reach the British sector. Documentary war-time scenes have been edited into the staged action in skillful fashion, giving the proceedings a realistic quality:—

To all intents and purposes, Hawkins, a Nazi colonel, is one of the most loyal members of the party's war machine, having concealed his British ancestry and having served Germany since the first world war. His efficiency wins him a promotion to general and deputy to the chief of supply. The only man in Germany who knows that Hawkins is really a British agent is Feliz Aylmer, an antique dealer and head of the Allied's espionage ring. When a courier is caught, Aylmer is implicated, arrested and tortured until he dies. Gia, a singer, takes over Aylmer's job of transmitting Hawkin's messages, accomplishing this cleverly through her songs, which are broadcast over the radio. Despite their training, Gia and Hawkins fall in love and they embark on an affair to make logical their reasons for meeting. This allays momentarily the suspicions of Erik Schumann, a Gestapo official, and Alexander Knox, his superior. Meanwhile the information transmitted by them helps British bombers to wreak great damage. When Gia is suddenly taken off the air, Hawkins is compelled to try other means to transmit his messages but is almost caught. He finally makes arrangements for Gia to entertain German troops at the front, after which she is to slip over to the British lines. The plan goes wrong and she is killed by Schumann, who in turn is killed by Hawkins in a showdown fight. Hawkins then succeeds in escaping to London, but not before he creates further complications for the Nazis. The war comes to an end shortly after he returns to England.

It was produced by Bill Kirby and directed by Andre De Toth from a screenplay by James O'Donnell, based on a story by J. Alvin Kegelmass.

Family.

THE LEGAL STATUS OF THE DECREES

Elsewhere in his December 22 organizational bulletin, Mr. Myers had this to say under the heading, "Quigley Tries to Undermine the Decrees:"

"The Quigley Publications (M.P. Herald and M.P. Daily) were quick to assume that with the launching of American Congress of Exhibitors Allied would abandon its 'white paper' campaign to secure compliance with the decrees in the Paramount Case.

"In its story on the November 14 (Skouras) meeting,' the Daily, under the caption 'Allied "White Paper" Action to Await Unity Results,' claimed that Allied 'officials' had said 'the future of the campaign would be determined by the results of the current unity movement.' The officials were not identified and the item probably represents Quigley's wishful thinking.

"President Horace Adams set matters straight by declaring the campaign would continue. This seemed surprising to Martin Quigley, Jr., who in an editorial in the Herald for December 13, said: 'There was a certain amount of misunderstanding of what position Allied had taken on this subject recently . . .' So far as we know, the 'misunderstanding' was confined to the Quigley Pubs.

"Most Allied members are familiar with Quigley's slant on matters affecting exhibitors, especially the independents, hence such stories, if read at all, do no harm. But in the same editorial Quigley seeks to undermine the legal status of the decrees by asserting that they amount to no more than agreements entered into between the Department of Justice and the film companies.

"This characterization of the decrees is as mischievous as it is false and Quigley should have consulted Louis Nizer or some other qualified lawyer before uttering it. Allied's General Counsel wrote Quigley a letter of protest asking that, in fairness to Allied leaders, it be published. But Quigley did not acknowledge the letter and it is evident he does not intend to publish it. A copy is attached hereto for release to more liberal publications and circulation among independent exhibitors."

The following is Mr. Myers' letter to Martin Quigley, Jr., dated December 15:

"When speaking from Olympus as you often do when you take up the cudgels for the film companies against Allied you should at least remain in character in handling the facts. Let me cite this flagrant misstatement contained in your truckling editorial in Motion Picture Herald for the 13th:

"Allied spokesmen frequently assert that all they want is 'the laws obeyed.' Consent decrees, of course, are not laws. They are agreements between the Department of Justice and the defendants, approved by the Federal Court."

"The decrees in the Paramount Case are for the most part litigated decrees and not consent decrees. The provisions which Allied seeks to have enforced, with one exception were written into the first decree by the U.S. District Court in New York and expressly affirmed by the United States Supreme Court.

"True the District Court left open the question of divorcement and divestiture, thinking competitive bidding would solve the problem of monopoly. The Supreme Court disagreed, knocked out the requirement of bidding and told the District Court to consider broader, more effective remedies.

"The District Court then decreed divorcement and the provisions imposing that remedy also were litigated. Indeed, all the provisions bearing directly on the film companies are of that class. When it came to the divestiture of theatres by the divorced circuits, the parties faced the task of taking testimony covering a vast number of situations. Consequently, they settled that issue by agreeing upon the theatres to be divested. To that extent, and only to that extent, are the judgments in the Paramount Case 'consent decrees.'

"I do not suppose you have read the District Court and Supreme Court opinions which make clear the foregoing. Fortunately it is not necessary for you to do so in order to appreciate what I am saying. The proof is to be found in Section 5 of the Clayton Act (15 U.S.C.A. S 16) which provides that the decrees and judgments in cases brought by the Government under the antitrust laws may be used as evidence in private actions under those laws. The section contains this proviso:

"Provided, This section shall not apply to consent judgments or decrees entered before any testimony has been taken."

"You doubtless have observed from news items in your own publication that the Paramount decrees have been used as evidence in numerous private actions against the film companies. The decrees could not have been received in those cases had they been mere agreements between the parties. They qualified as evidence under Section 5 only because they are litigated decrees.

"The exception noted in the second paragraph, above, is the provision which forbids a divorced circuit to acquire a theatre 'unless (it) shall show to the satisfaction of the Court, and the Court shall first find, that the acquisition will not unduly restrain competition.' This provision bears wholly on the divorced circuits, it is a part of the provision for divestiture and it probably was consented to rather than litigated, although worked out pursuant to the mandate of the Supreme Court.

"Now the decrees are based on a statute of the United States which it is the duty of the Courts to interpret just as it is their duty to interpret the Constitution. In the decisions in the Paramount Case the Courts interpreted that act to apply to the organization and practices of the film companies and the decrees entered therein were declaratory of the law. Now let me remind you of Article VI of the Constitution —

"This Constitution, and the laws of the United States which shall be made in pursuance thereof; and the Treaties made, or which shall be made under the authority of the United States, shall be the Supreme Law of the Land . . ."

"There is not a shade of difference, from the standpoint of the law, between the Paramount decrees which Allied wants enforced and the Court orders in the desegregation cases which also are being disobeyed. I imagined that you, like many other worthy citizens, have insisted that Southerners must obey the supreme law of the land. But respect for the law is not promoted by insisting upon enforcement against some violators and immunity for others.

"I seriously think you have done the 'Allied spokesmen' a grave injustice and that you should publish this letter in fairness to them."

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